Kriti

TEXTBOOK OF ARTS FOR GRADE 8

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NCERT

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FOREWORD

The National Education Policy (NEP) 2020 envisages an education system that is rooted in Indian ethos, and its civilisational accomplishments in all domains of human endeavour and knowledge while simultaneously preparing the students to constructively engage with the prospects, and challenges of the 21st century. The basis for this aspirational vision has been well laid out by the National Curriculum Framework for School Education (NCF-SE) 2023 across curricular areas at all stages. Having nurtured the students' inherent abilities (touching upon all the five planes of human existence, the *panchkoshas*), in the Foundational and the Preparatory Stages has paved the way for the progression of their learning, further at the Middle Stage. Thus, the Middle Stage acts as a bridge between the Preparatory and the Secondary Stages, spanning three years from Grade 6 to Grade 8.

At the Middle Stage, the NCF-SE 2023 aims to equip students with the skills that are needed to grow, as they advance in their lives. It endeavours to enhance their analytical, descriptive and narrative capabilities, and to prepare them for the challenges and opportunities that await them. A diverse curriculum, covering nine subjects, namely three languages—out of which at least two languages native to India, Science, Mathematics, Social Science, Arts Education, Physical Education, Yoga and Well-being, and Vocational Education will promote their holistic development.

Such a transformative learning culture requires certain essential conditions. One of them is to have appropriate and interactive textbooks in different curricular areas, which will play a central role in mediating between content and pedagogy—a role that will strike a judicious balance between direct instruction, and opportunities for exploration and inquiry. Among the other conditions—classroom arrangement, technology integration and teacher preparation are crucial to establish conceptual connections both within, and across curricular areas. The National Council of Educational Research and Training (NCERT), on its part, is committed for providing students with such high-quality textbooks. The various Curricular Area Groups (CAGs), which have been constituted for this purpose, comprising notable subject experts, pedagogues, artists and practising teachers as their members, have made all possible efforts to develop such textbooks. *Kriti*, the textbook of Arts for Grade 8 is one of these.

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The contents of *Kriti* encompass the art forms of Theatre, Music, Dance and Visual Arts. This textbook is for the learners to explore their creativity as well as express and explore themselves. *Kriti* has infused in its visuals and other components, the rich Indian Knowledge Systems, India's artistic and cultural heritage, and values—all deeply rooted in Bharat. Inclusivity of all genders and students with special abilities is inherent to arts giving equal opportunity to all students. Making optimum use of technology integration, QR codes have been embedded throughout as additional learning resources.

For all practical purposes, *Kriti* has, to my mind, succeeded in its curricular goals—to foster natural curiosity among students through a proper selection of theme and content and develop the core competencies at this stage as envisaged in the NCF-SE 2023 for creativity, exploration and experiences of different art forms. The sections and chapters are intelligently designed to accommodate and encourage all students to experience various activities. With this, I express my gratitude to all those who have been involved in the development of this textbook and hope that it will meet the expectations of all stakeholders.

At the same time, I also invite suggestions and feedback from all its users for further improvement in the coming years.

Dinesh Prasad Saklani
Director
National Council of Educational
Research and Training

New Delhi
June 2025

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ABOUT THE BOOK

The Arts form one of the fundamental subjects to be taken by all students in the Middle Stage — as recommended by the National Education Policy 2020 and the National Curriculum Framework 2023 — to widen students' horizons, expand expressive abilities, broaden cultural literacy and appreciation, and develop creative practices. Continuing the themes and concepts introduced in Grades 6 and 7, this textbook of Arts for Grade 8, *Kriti* has been developed to enrich further comprehension. It has four sections —

- for Theatre
- for Music
- for Dance and Movement
- for Visual Arts

Apart from the exercises, activities and information given in this book, there are many examples of practical and creative ideas that can be accessed by scanning the QR codes. Let it be clear that the assessment in Arts Education aims to make learners creative with critical reflection and analysis. Perfection in art is not the criterion at all, and practicing in multiple ways independently and in teams is the roadmap for an enjoyable and healthy artistic endeavour.

Here's how the textbook wishes to approach different concepts.

THEATRE

The Theatre section in Grade 8 is an amalgamation of the various skills and techniques learnt in the previous grades, along with newer insights into various aspects unexplored so far. Students develop themselves in Grade 8 by creating their own script as a team. Here, the students not only share and write stories, but also look at integrating other art forms learnt so far-like puppetry, mime, dance and music — into scripts. Once their script is ready, they decide roles, assign teams for costume, set and props, and eventually perform a full-fledged play with minimal support from the teacher. This process helps the class to immerse themselves in the process of **theatre-making**. It gives them a first-hand experience of the minor details involved in the development of a play. Finally, they are introduced to the field of theatre appreciation. Understanding the perspective of a theatre audience by writing their own review gives them a different perspective of looking at a theatrical performance. As they complete the Middle Stage with a play production, they are all set to explore more specialised details in the next stage.

MUSIC

The journey evolves by delving further into *swar, laya* and *shabd,* the basic components in Music. The multifaceted expressions of Music like reciting *shlokas* in Sanskrit through *swar* and

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laya patterns, singing songs in various regional languages of India (folk or traditional), performing jingles or playing signature tunes used for promotion of products, and practising complicated patterns of the seven notes in different layas—are all pedagogies that aim to explore the vast and flexible domain of Music. Along with them, acquiring basic skills in singing and playing of musical instruments, including nuances of both Hindustani and Carnatic Music for rendition of *ragas,* and presentation methods are also a curricular focus.

Interdisciplinary concepts such as how science and music are connected, and an insight into the construction of musical instruments, are also given. While stories of some inspiring musicians are provided, students are encouraged to learn about musicians in their community and understand their contributions. A section is devoted to encouraging students to start introspecting about how to continue making music a part of their lives. There are a variety of careers associated with music today. These involve not only the knowledge and interest in music but also the connection of music to technology, design, healthcare, etc. While an introduction to careers has been given, students are now of an age where they can explore such ideas themselves, with inspiration and guidance from the teacher.

DANCE AND MOVEMENT

Dance continues to build on learning from previous classes, focusing on the principles of rhythm and movement. This year, students are introduced to the concept of breath or *prana* in dance, the principles of *stithi* and *gati,* and the building of dance phrases to be strung into a complete performance. They are introduced to the eight major dance forms of India, while continuing to learn about other traditional dances and the important personalities of dance. Importantly, they focus on understanding and expressing their emotions as a cathartic experience. They also learn about the Indian martial arts and their incorporation in dance. The textbook also maintains a focus on inclusivity and social change through dance. In the final chapter, they present a performance integrating all their learnings in the arts, with focus on interdisciplinarity.

VISUAL ARTS

This section aims to strengthen and extend fundamental knowledge and skills in the Visual Arts.

The first chapter deepens the learners' understanding of elements and principles of visual art and design. The second chapter enables them to envision a still life composition in colour. They are able to find objects meaningful to them and arrange them appropriately. The third chapter focuses on the techniques of perspective drawing as well as ratio and proportion of the human body to increase their abilities and confidence in drawing. The fourth chapter draws attention to art in their everyday life and the practices that have been continuing over many generations. This chapter also gives opportunity to reflect on sustainable practices by working with everyday materials like fibres, cloth and paper to create beautiful artworks. The

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fifth chapter urges them to reflect on their own knowledge in using basic design skills and creating a campaign to raise awareness about art and its practices.

A variety of activities are designed in each chapter to help students experience and learn skills in Visual Arts that will be of use to them in their journey ahead.

INTEGRATION OF ALL ART FORMS WITH OTHER DISCIPLINES

The pedagogy in Arts Education for the four art forms in Grade 8 ensures that *Kriti* will educate about the basic concepts in different art forms and also open a world for learners to celebrate the incredible artistic legacy of India. It will be interesting for students to see how activities in each art form integrate with other disciplines like Science, Mathematics, Language, and Social Science, offering a holistic approach to education. Thus students will explore an interesting and engaging world of arts in Grade 8.

Sharbari Banerjee
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Constitution of India

Part IV A (Article 51 A)

Fundamental Duties

It shall be the duty of every citizen of India —

(a) to abide by the Constitution and respect its ideals and institutions, the National Flag and the National Anthem;

(b) to cherish and follow the noble ideals which inspired our national struggle for freedom;

(c) to uphold and protect the sovereignty, unity and integrity of India;

(d) to defend the country and render national service when called upon to do so;

(e) to promote harmony and the spirit of common brotherhood amongst all the people of India transcending religious, linguistic and regional or sectional diversities; to renounce practices derogatory to the dignity of women;

(f) to value and preserve the rich heritage of our composite culture;

(g) to protect and improve the natural environment including forests, lakes, rivers, and wildlife, and to have compassion for living creatures;

(h) to develop the scientific temper, humanism and the spirit of inquiry and reform;

(i) to safeguard public property and to abjure violence;

(j) to strive towards excellence in all spheres of individual and collective activity so that the nation constantly rises to higher levels of endeavour and achievement;

*(k) who is a parent or guardian, to provide opportunities for education to his child or, as the case may be, ward between the age of six and fourteen years.

Note: The Article 51A containing Fundamental Duties was inserted by the Constitution (42nd Amendment) Act, 1976 S.11 (with effect from 3 January 1977).

*(k) was inserted by the Constitution (86th Amendment) Act, 2002 S.4 (with effect from 1 April 2010).

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TIME ALLOCATION AND ASSESSMENTS

The Arts textbook contains four sections, each dealing with a separate art form. It is important to plan the timetable in a way that distributes the learning of all art forms equally across the year.

As per the NCF-SE 2023, the time allocated for Arts for the entire academic year is—100 hours (or 150 periods of 40 minutes each).

This book has been written keeping in mind this time allocation.

It is preferable to have all four art forms distributed across the week as the progress of all sections would happen simultaneously. It is better to avoid a system where one art form is taken up after the full completion of the other.

Under the Illustrative Timetable of the NCF-SE, Arts has been allocated 4 periods during the week and 1 period on Saturday. The document also suggests the use of block periods, where two periods (40 minutes) are combined to make enough time for activity-based classes. This would give a continuous stretch of time (80 minutes, i.e., 1 hour 20 minutes).

Based on these options the four art forms could be allocated the four periods on weekdays, and Saturday could be used for activities that are interdisciplinary or for taking students on art-based field trips, like concerts, performances or art galleries.

TIME DISTRIBUTION AS PER THE NATIONAL CURRICULUM FRAMEWORK

Art Form	Visual Arts	Music	Dance	Theatre	Multidisciplinary / Experiential Work
Time in hours	20	20	20	20	20
No. of 40 minutes periods	30	30	30	30	30

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TIMETABLE

TIMETABLE FOR SEPARATE PERIODS DURING THE WEEK — 40 MINUTES PERIODS

MON	TUE	WED	THU	FRI	SAT
	Arts Education (Music)		Arts Education (Visual Art)		Arts Education (Practice Field Trips)
Arts Education (Theatre)					
		Arts Education (Dance)			

TIMETABLE FOR BLOCK PERIODS — 80 MINUTES PERIODS

WEEK	MON	TUE	WED	THU	FRI	SAT
Week 1		Arts Education (Music) 2 periods combined 80 minutes		Arts Education (Visual Art) 2 periods combined 80 minutes		Arts Education (Practice/Field Trips)
Week 2		Arts Education (Theatre) 2 periods combined 80 minutes		Arts Education (Dance) 2 periods combined 80 minutes		Arts Education (Practice/Field Trips)

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While the first plan with 40 periods will have classes for all four art forms every week, the second plan will have only two art forms per week. Every individual art form would have classes every alternative week. It is important to have all art forms progressing simultaneously as it would enable the students to understand the inter-connections between the art forms in order to get a holistic understanding.

ASSESSMENT

Assessments in Arts play a crucial role in understanding, and nurturing students' creative abilities and artistic growth. Unlike other subjects, Arts assessments focus on evaluating a wide range of skills, including creativity, critical thinking, technical proficiency and expressive capabilities. These assessments are designed not only to measure progress and mastery but also to encourage exploration, self-expression, and a deeper appreciation for the arts.

METHODS OF ASSESSMENTS

As the assessment processes are primarily skill-based, it is not dependent on the 'correct or wrong answer' given by the students. It is, therefore, important not to structure 'tests' with question papers and written answers. This would entirely defeat the purpose of the approach used in the Arts curriculum. A variety of assessment methods such as portfolios, performance reviews, project-based evaluations and reflective self-assessments can give insights into each student's unique artistic journey.

FORMATIVE AND SUMMATIVE ASSESSMENTS

- Formative assessment is based on observations in every class and the performance of the student in each activity. Rubrics provided at the end of each chapter help in structuring the scores or grades through the year.
- Summative assessment is to have a separate day allotted for assessment. Activities conducted in class during the year and its variations can be used to assess the understanding, and ability of the student in the skills and competencies. Examples are given at the end of each section to enable better planning. Whatever is suggested spontaneous creation by students is a merit to be rewarded.

GRADES AND SCORES

Since, art is about creativity, visualisation, expression and imagination, it cannot have correct or wrong answers. Scoring here, is therefore, based on parameters of the level of skill acquired and the competencies acquired by the students. The teacher is to be completely familiar with the competencies and learning outcomes for each activity in order to have a fair assessment through scores.

A 5-point scale is suggested for marking in every criterion. This would enable teachers, parents and students to get clarity on how they are progressing. The table below can be used as a reference to mark the 5-point scale in the rubrics that are provided after each chapter.

It is important to combine both quantitative assessment (scores or grades based on rubrics) and qualitative assessment (teacher's observations on the student's behaviour, interest, progress and other aspects that may not be mentioned in the rubrics).

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Learning Level of Student	Numerical Scale	Grades
Beginning	1	E
Developing	2	D
Promising	3	C
Proficient	4	B
Excellent	5	A

Assessment criteria is based on Curricular Goals (CG) and Competencies (C) from the *National Curriculum Framework 2023*.

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WELCOME TO YOUR ARTS ADVENTURE!

Dear Young Artists,

Are you ready for an exciting journey through the world of arts—where colours, rhythms, stories and movements come together to create magic? This book is not just about learning but about exploring, experimenting, and expressing yourself through Theatre, Music, Dance and Visual Arts—all rooted in the rich traditions of our cultural heritage.
Create, Express, Inspire!

Through this book, you'll see how all these art forms are interconnected by an interesting concept of ancient architecture, and how inclusivity and social change are a part of all art forms. After reading this book, you will never see the ancient buildings in the same way! With new perspectives and new ideas, are you ready to think, create, and bring your ideas to life? Let's begin this exciting adventure together!

Dance will take you on a journey through diverse dance forms. You'll learn about *hastas* and *mudras*, explore the richness of movement, and even try your hand at choreographing your own dance pieces!

In Theatre, you'll step into different characters, discover the power of mime, master backstage skills, and dive into the magic of folk storytelling. More than just performing, theatre will help you understand and build your emotional intelligence.

Music will introduce you to the beauty of Hindustani and Carnatic compositions, while you explore beats, rhythm, and creative expression through practical activities. You will experience how music connects us to our culture and emotions.

Visual Art will open up a world of art that is for the people, of the people, by the people. You'll learn to use elements, and the principles of art in 2D and 3D surfaces, to tell stories, preserve traditions,and create something truly unique!

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THEATRE

यथा “वेष्टितमथितगुम्फसंहतैराततैश्च
कुसुमैस्सपद्धबैः” इत्यादौ। विद्या दण्डनीत्यादि ।

yathā "veṣhṭitamathita gumpha saṁhatairātataiśhcha kusumaissapaddhabaiḥ" ityādau. vidyā daṇḍanītyādi

—Abhinava Gupta's Abhinava Bharati, Ch 1

When all parts of a performance like script, acting, music and others are connected, and churned together in a nicely composed and well-knit manner, it will seem like a beautiful garland of flowers. This teaches all the four different types of knowledge to the audience.

Abhinava Gupta lived in Kashmir between the 10th and 11th century CE. He wrote a commentary on *Nāṭyaśhāstra* and was instrumental in adding *shanta rasa* as the 9th *rasa* in the *Navarasas*.

NOTE TO THE TEACHERS

Dear Theatre Teacher,

As the students of Grade 8 are crossing a milestone by completing the middle stage of their creative and dramatic journey, this is the time for consolidation and confidence-building.

At this stage, the young learners are not just performers in the making, but also thoughtful collaborators and reflective individuals. This book has been designed to assimilate all they have explored in the previous years—from movement, and expression to storytelling and stagecraft. The activities and exercises in these pages will help the students fine-tune their theatrical skills, sharpen their communication, and cultivate a sense of responsibility—not only as artists, but also as teammates, problem-solvers, and critical thinkers.

This book encourages students to step up as powerful performers and capable backstage crew, giving them tools to plan, rehearse, review, and reflect. It honours the craft of performance while also emphasising discipline and ownership—values that will serve them far beyond the stage.

Let this be a year of exploration, expression and excellence, where the rehearsal room becomes a mirror, a stage, and a stepping stone. The curtains are ready to rise. Along with you, the show will go on—with purpose and pride.

Assessment

This is one of the crucial parts of the entire process of studying theatre in school as a mainstream subject. Though it is important to have marks or grades like in every subject, it is also essential to keep the spirit of theatre intact, and not reduce it to a pen and paper exam with a question paper. The final outcome or presentation is not the only benchmark. The thought and process behind the activities also need to be considered with —

- Knowledge application
- Effort and participation
- Creativity and presentation
- Teamwork and collaboration

Read the section on time allocation and assessments at the beginning of the book for better clarity. Assessment for Theatre has been planned at different levels.

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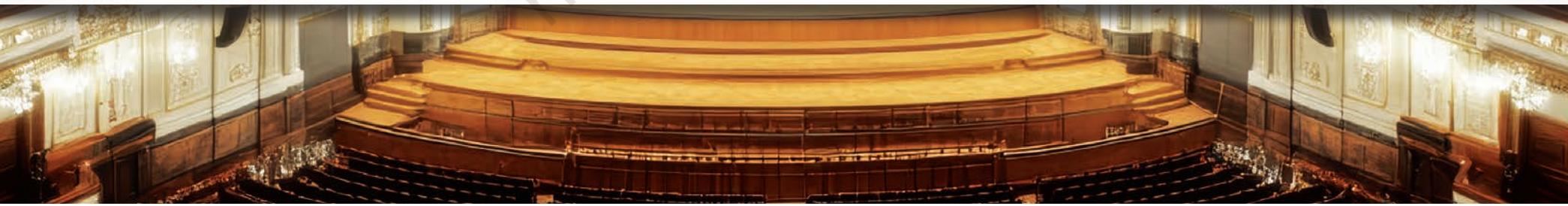
Formative Assessment: This is to be done in class after completing the activities and chapters, at two levels—

- **Circle time**—A process followed after every class and every activity. The teacher sits with the students in an informal setting (to get honest responses from students) to ask questions about what they did. They share their thoughts and experiences, based on which the teacher makes notes about each student. Some questions are given in the textbook. The teacher can explore more questions based on the class's response.
- **Rubrics**—Upon completion of every chapter, a rubric has been shared with the desired learning outcomes that the teacher can mark. The student is also asked to grade themself based on their perception of their performance in that chapter. This self-analysis is also a feedback for the teacher.

Summative Assessment: This will be an activity-based test conducted at the end of the year. The activities need to be a combination of the lessons learnt during the year. The assessment is conducted at an individual and group level to assess different skills and competencies. A set of sample activities has been given at the end of the section.



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1 BRINGING WORDS ALIVE
PLAY READING

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Reading the script of a play is the first step towards creating a full-fledged production. But did you know that this first step itself can become the final performance?

Rehearsed reading or stage reading is a form of theatre.

YOU WILL LEARN

- Play reading as a performing art
- Voice training
- Impactful speaking

REHEARSED READING

Rehearsed reading is performed without any set, props, costumes or make-up. The actors, dressed in regular clothes, sit on chairs on the stage and read the lines of their character aloud.

However, it is much more than just reading aloud. It is an art that brings characters, emotions, and stories to life. To make this happen, every word, pause and expression has to be given equal importance. Then, each dialogue becomes an engaging experience.

This experience not only sharpens the imagination but also connects the text directly to the audience, without the need of any visual enhancements like set or costumes.

You may say it sounds simple—"That's so easy… I can do it."

Of course, you can do it! But this also requires a lot of hard work, practise and effort. The only difference is—all the effort goes towards perfecting your voice,

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This process is similar to a singing practice. Both work on your vocal cords, pitch, volume, and the emotion it evokes!

Slightly different forms of this are—radio plays, voice acting and dubbing. The concept is the same, but it does not happen on stage.

interpretation of characters and emotions. The actors remain in character throughout the reading and use all energy to emote through their voice.

Sounds interesting? Let us try a few activities and exercises that can make you a voice actor!

Since this style of acting focuses primarily on speech and dialogue delivery, the areas that we work on are related to the same. We will work on improving—

- Clarity in speech
- Voice and diction
- Emoting through speech

All these aspects are completely dependent on your physical body. You cannot take support of any equipment or instrument to enhance the effect. So, let us first understand how voice is produced in our body.

While most of us assume it is from the vocal cords, you will be surprised to know that vocal cords are among the varied parts of our body that help us produce a wide range of sounds, speech and voices.

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DID YOU NOTICE

Mime

A form of performance with no voice, only action.

Play reading

A form of performance with only voice, no action.

THREE VOICE SUBSYSTEMS

SUBSYSTEM	VOICE ORGAN	ROLE IN SOUND PRODUCTION
Air pressure system	Diaphragm, chest muscles, ribs, abdominal muscles and lungs	Provides and regulates air pressure to cause vocal cords to vibrate
Vibratory system	Voice box (larynx) and vocal folds (or vocal cords)	Vocal cords vibrate, changing air pressure to sound waves producing 'the sound of the voice'
Resonating system	Vocal tract: throat (pharynx), oral cavity, nasal cavities	Changes the 'buzzy sound' into a person's recognisable voice

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Understanding this will help you in better voice control, enabling you to produce the right kind of voice expected for that particular line in the script. The pitch, volume and emoting ability originate in these areas of the body!

This is called *Vāchika abhinaya* in the *Nāṭyaśhāstra*. *Vāchika* means 'speech or language'. Any performance that has speech or use of language, even in the form of songs (in case of dance) is called *Vāchika abhinaya*.

ACTIVITY 1.1: CLARITY IN SPEECH

The clarity of speech is determined by how well each syllable is pronounced, how clear and distinct the words are during the delivery. Even the best of speakers sometimes fumble, stutter or overlap words. The best way to avoid them is to practise saying the most difficult words or word sets. Once you master these, regular speech becomes a breeze.

These word-sets are called **tongue twisters.** They are phrases that have similar sounds, which makes it hard to pronounce. The more you practise, the easier it gets and your pronunciation improves.

Start by reading slowly. Increase the speed gradually, till you can say it without any flaw. If you fumble, restart and keep trying.

Here are some challenging tongue twisters—

- She sells sea shells on the sea shore.
- Red lorry yellow lorry.
- Peter Piper picked a peck of pickled peppers.
- A peck of pickled peppers Peter Piper picked; if Peter Piper picked a peck of pickled peppers, where's the peck of pickled peppers Peter Piper picked?

And so on ...

Such tongue twisters exist in every language. Do you know any tongue twisters in your local language? Share them with your friends, and learn more!

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ACTIVITY 1.2: DICTION

To improve your diction, you can practise speaking slowly, and pausing between sentences or ideas. This will help you articulate your words more clearly, emphasise key points, and give your audience the time to process the information. You can also use pauses to create interest, suspense, or emotion in your speech.

Speed: What is the pace at which you are speaking? And what is the pacing between the words you utter? Does the dialogue require a slow pace or a fast-paced delivery? Exploring the different speeds when reciting the tongue twisters can help you see the range of emotions you can express through your voice.

Intonations: Intonations are the stress and emphasis we placed on specific words to add importance in our speech. We generally stress on a word that we find important. You can practise by stressing a different word of the tongue twister as you repeat it, and then multiple words to see how the meaning changed.

WORD IMPACT!

Take a simple sentence that is grammatically correct and play around with it by emphasising each word differently. Discuss how it changes the meaning of the sentence!

Example: 'I didn't go to school today.'

You can take turns with your friends in stressing the highlighted word and discuss what the meaning of the sentence would be.

I didn't go to school today.	(... but my friends went)
I **didn't** go to school today.	(... so I missed the games)
I didn't **go** to school today.	(... but got all the lessons)
I didn't go **to** school today.	(... but walked past it on the way to the fair)
I didn't go to **school** today.	(... went to the park instead)
I didn't go to school **today**.	(... but will go tomorrow)

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VOLUME AND PITCH

Although the concept of volume and pitch are prominently used in music, it is very crucial for theatre students to learn this, as good acting depends entirely on it. You can refer to your music lessons while practising.

Volume is how loud or soft a sound is. You must have tried this while playing music on your gadgets. In theatre, controlling volume helps the emotions and messages to reach the audience. This is true even in our everyday lives. Don't you scream loudly if you are angry? Animals use them too. Lions roar loudly to show power and dominance — as if declaring, "This is my territory!", in a booming voice. Whereas, a cat meows softly to show comfort and affection. Similarly in theatre, loud volume can express strong emotions like anger or joy, while soft volume can portray sadness, fear or kindness. Learning to adjust the volume helps to express emotion more clearly and connect better with the audience, just like animals communicate their feelings in the wild.

Pitch is how high or low a sound is. A high pitch often shows excitement, fear or playfulness, like how you scream when you get a surprise gift. A low pitch can suggest seriousness, calmness or anger. For example, when a mouse squeaks in a very high-pitched sound, it is usually scared or excited. In contrast, a bear growls in a deep and low pitch sound to warn others or show aggression. In theatre, actors changes their pitch to bring characters to life, for example, a childlike character speak in a high pitch, or a wise old king speak in a deep and low tone. Mastering pitch helps to create different personalities and express a wide range of emotions.

Since we are looking at the examples of animals to understand this concept and what it can communicate, here is a simple table to help you understand it better. Notice the different combinations of volume and pitch of each animal.

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ANIMAL	VOLUME	PITCH	EMOTION
Lion—roar	Very loud	Low	Power, dominance
Mouse—squeak	Soft	High	Fear, excitement
Owl—hoot	Soft	Low	Wisdom, calmness
Snake—hiss	Soft	Medium-high	Threat, fear
Horse—neigh	Loud	High	Alarm, fear
Bear—growl	Loud	Low	Aggression, threat

ACTIVITY 1.3: GUESS THE ANIMAL EMOTION!

Here you can become an animal, an animal that shows human emotions! Match the sounds of animal with emotions using the volume and pitch. One of you can come to the front and makes an animal sound. But they must pick an emotion secretly (happy, scared, angry, sad, or any other emotion), and adjust their sound. The rest of the class guesses the animal and the emotion based on the **Volume (loud/soft)** and **Pitch (high/low)**.

You can try different combinations of animals and emotions. For example, a happy lion might give a soft growl, where as a scared mouse might let out a super tiny squeal. You can try a happy and angry dog, or a tired and excited goat.

Remember: Try not to use expressions or body language that might give away the emotion. This activity requires you to use only your voice.

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ACTIVITY 1.4: IF YOU ARE AN ACTOR...

Imagine yourself as an actor and you are reading the script. These are some lines you are expected to say on the stage. Fill in the right pitch and volume you will use, as an actor... If you are an actor ...

"Let me tell you a secret...
He is not feeling well..."

Volume .....

.....

.....

Pitch .....

.....

.....

"O brave soldiers! let us fight for our country... Jai Hind."

Volume .....

.....

.....

Pitch .....

.....

.....

"I feel so weak and tired... and the wound is painful. Ahhh!

Volume .....

.....

.....

Pitch .....

.....

.....

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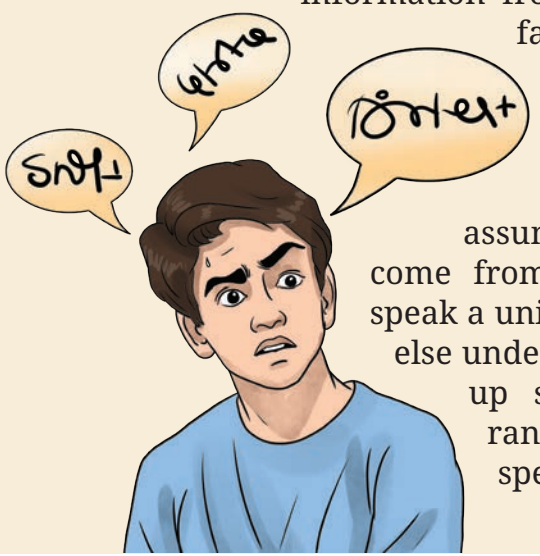
ACTIVITY 1.5: EMOTING THROUGH SPEECH

SPEAKING WITHOUT LANGUAGE!

Have you ever wondered how every word we speak has a meaning attached to it? If we spoke random sets of words with no meaning, would we still be able to communicate?

Communication depends not just on **what** we say but also **how** we say it. In fact there are instances when we don't know the language of the person speaking to us, but we still manage to get the gist of what is being said. How is that possible? This is because the human brain can receive inputs beyond a learnt language. The brain receives information from the tone of the voice, facial expression, body language and the context when it is spoken.



Let us try an experiment where we assume that each of you have come from a different planet and speak a unique language that nobody else understands. You have to make up sentences with a set of random sounds. This kind of speech is called **gibberish**.

BASIC

When you put together some random sounds, no one is likely to understand. Now, try saying this in a particular emotion. Say the same gibberish sentence like you are annoyed with your friend who is disturbing you and not letting you study. Use your voice, action and expression to convey this. Now, most of your friends can make some sense of what you are communicating. Combine it with volume and pitch to help in better communication.

Now, try the same with different emotions and situations. Let the other students in class guess what you are trying to say. Everyone gets a turn to communicate with gibberish. How many of them could you understand?

ADVANCED

The next level would be to try and have a simple conversation in gibberish! Sit with a friend and speak a sentence with emotion. Let the person respond to you. Continue this for about 4–5 lines. Now, stop and share what you actually meant.

You can also put yourself in different situations for this conversation, like a village fair, an office, school playground, etc.

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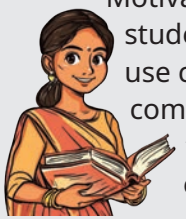
Note to the Teacher:
Look out for students who use simple gibberish instead of complex gibberish. A complex gibberish has many combinations of syllables and sounds, compared to a simple gibberish.

Example of a simple gibberish, "*Tata tatata ta ttaat tatata. Or papapa pap papa paapapa papapap"*

Complex combination — *'tagutta mo le bo ungji ko"*

Encourage the students to use multiple syllables, and change the rhythm of the sounds.



Motivate the students to use complex combinations to bring expression.

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CIRCLE TIME

1. What kind of a play would you choose if you were to present a play reading performance?
2. Which is easier: acting with your voice and without any action, or acting without your voice and only with action?
3. Has this chapter made you improve your speech and its impact? Where will it be useful to you?

RECOMMENDED PLAYS FOR PLAY READING

You can pick up one scene from below and read it as a group. If you think you are doing well, you can do a play reading performance of any of these scenes in your class. You can also use the play script in Chapter 3 of this textbook.

English

NAME OF THE PLAY	PLAYWRIGHT
Comedy of Errors	Shakespeare
Alice in Wonderland	Lewis Carrol
Say the Right Thing	G C Thornley (*Kriti*, Grade 7 textbook)

Sanskrit (scripts available in the QR code)

NAME OF THE PLAY	PLAYWRIGHT
रामतपोवनाभिगमनम् (*rāmatapovanābhi gamanām*)	डा. विश्वास: (*ḍā. vivaśhvāsa:*)
गुरुदक्षिणा (*gurudakṣhiṇā*)	श्री म.रा. कुमारस्वामी (*śhrī ma.rā. kumārāsvāmī*)
दानस्य महिमा (*dānāsya mahimā*)	डा. विश्वास: (*ḍā. vivaśhvāsa:*)
बालचरितम् (*bālaçaritam*)	भास (*Bhāsa*)

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KEY TAKEAWAYS — LESSONS FOR LIFE

IMPORTANCE OF SPEECH

वाचि यन्नस्तु कर्तव्यो 'नाट्यस्येषा तनुः स्मृता ।
'अङ्गनेपथ्यसत्त्वानि वाक्यार्थं व्यञ्जयन्ति हि।। 2 ।।

vāchi yatnastu kartavyo 'nāṭyasyeṣhā tanuḥ smṛitā |
anganepathyasattvāni vākyārthaṁ vyañjayanti hi ||

One should take care of words for they are the body of the dramatic art. Gestures, costumes, make-up and the acting of *sattva* (merely) clarify the meaning of words.

—*Nāṭyaśhāstra, Ch 15, Stanza 2*

As the above stanza from the *Nāṭyaśhāstra* speaks about how important it is to focus on your speaking skills. This chapter on reading and performing plays also teaches you much more than just acting. It helps you understand the real **power of speech**. Through the activities in this chapter, you learn how to be clear, expressive and mindful while talking, not just on stage but in real life too. Being aware of your intonation, pitch, volume, and choice of words makes your communication stronger, effective and respectful. When you speak clearly and thoughtfully—

- People understand you better.
- You avoid unnecessary conflicts, embarrassing moments, and misunderstandings.
- It teaches you to organise your emotions better in your mind, making you calmer, confident, and mature in handling tricky situations. Good speech is not just a theatre skill—it is a life skill!

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ASSESSMENT

CHAPTER 1: BRINGING WORDS ALIVE — PLAY READING				
COMPETENCIES C 1.2 Demonstrates flexibility in the process of collaboratively developing drama				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
1	1.2	Understands the change in application of the script from enacting to reading		
1	1.2	Tries working on ones own diction, clarity and intonation		
1	1.2	Tries to apply the voice skills to other languages		
1	1.2	Applies skills in everyday conversation with friends, teachers and parents		
		Overall participation in class		

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Teacher's Comments and Student's Observations

2 ONE STAGE, MANY SCRIPTS

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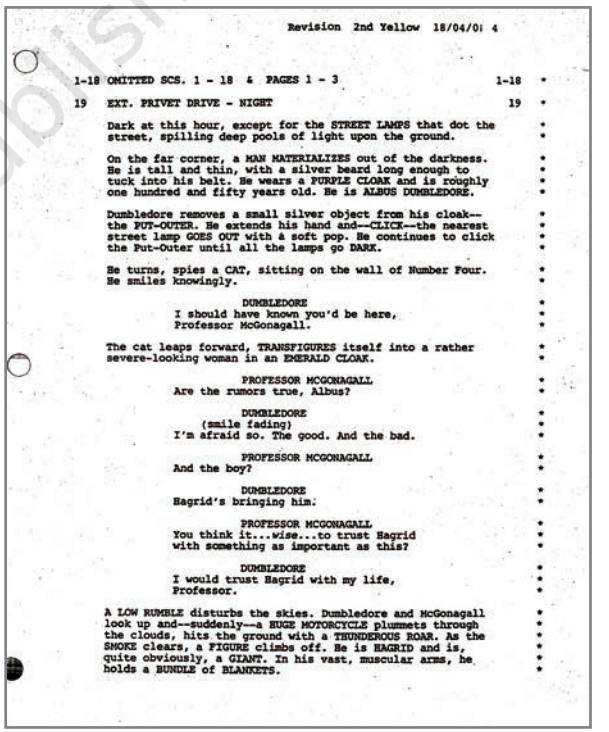
The most fundamental aspect of any performance is the **script**. It is important to write down your ideas and thoughts on paper to develop them further. In fact, that is why this textbook is written. It will not be enough for a teacher or a mentor to just talk about a concept and assume that you have understood and will remember it. Writing helps in multiple ways such as —

- Bringing clarity
- Building on idea with more creativity
- Sharing with others for collaborative work
- Helping you remember and refer back when required
- Acting as record for future generations

Writing takes many forms. You might be familiar with short stories, essays, poems, letters or emails, articles, or blogs. Not just that but every movie, TV show, web series, news telecast or documentary you watch also has a detailed scripts written for it. Writing, in it's various forms, is the invisible thread that ties all communication together.

YOU WILL LEARN

- Types of scripts
- Genres in various forms



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1-18 OMITTED SCS. 1 - 18 & PAGES 1 - 3 1-18

19 EXT. PRIVET DRIVE - NIGHT 19

Dark at this hour, except for the STREET LAMPS that dot the street, spilling deep pools of light upon the ground.

On the far corner, a MAN MATERIALIZES out of the darkness. He is tall and thin, with a silver beard long enough to tuck into his belt. He wears a PURPLE CLOAK and is roughly one hundred and fifty years old. He is ALBUS DUMBLEDORE.

Dumbledore removes a small silver object from his cloak--the PUT-OUTER. He extends his hand and--CLICK--the nearest street lamp GOES OUT with a soft pop. He continues to click the Put-Outer until all the lamps go DARK.

He turns, spies a CAT, sitting on the wall of Number Four. He smiles knowingly.

DUMBLEDORE
I should have known you'd be here, Professor McGonagall.

The cat leaps forward, TRANSFIGURES itself into a rather severe-looking woman in an EMERALD CLOAK.

PROFESSOR MCGONAGALL
Are the rumors true, Albus?

DUMBLEDORE
(smile fading)
I'm afraid so. The good. And the bad.

PROFESSOR MCGONAGALL
And the boy?

DUMBLEDORE
Hagrid's bringing him.

PROFESSOR MCGONAGALL
You think it...wise...to trust Hagrid with something as important as this?

DUMBLEDORE
I would trust Hagrid with my life, Professor.

A LOW RUMBLE disturbs the skies. Dumbledore and McGonagall look up and--suddenly--a HUGE MOTORCYCLE plummets through the clouds, hits the ground with a THUNDEROUS ROAR. As the SMOKE clears, a FIGURE climbs off. He is HAGRID and is, quite obviously, a GIANT. In his vast, muscular arms, he holds a BUNDLE of BLANKETS.

A page from the movie script 'Harry Potter and the Sorcerer's Stone'

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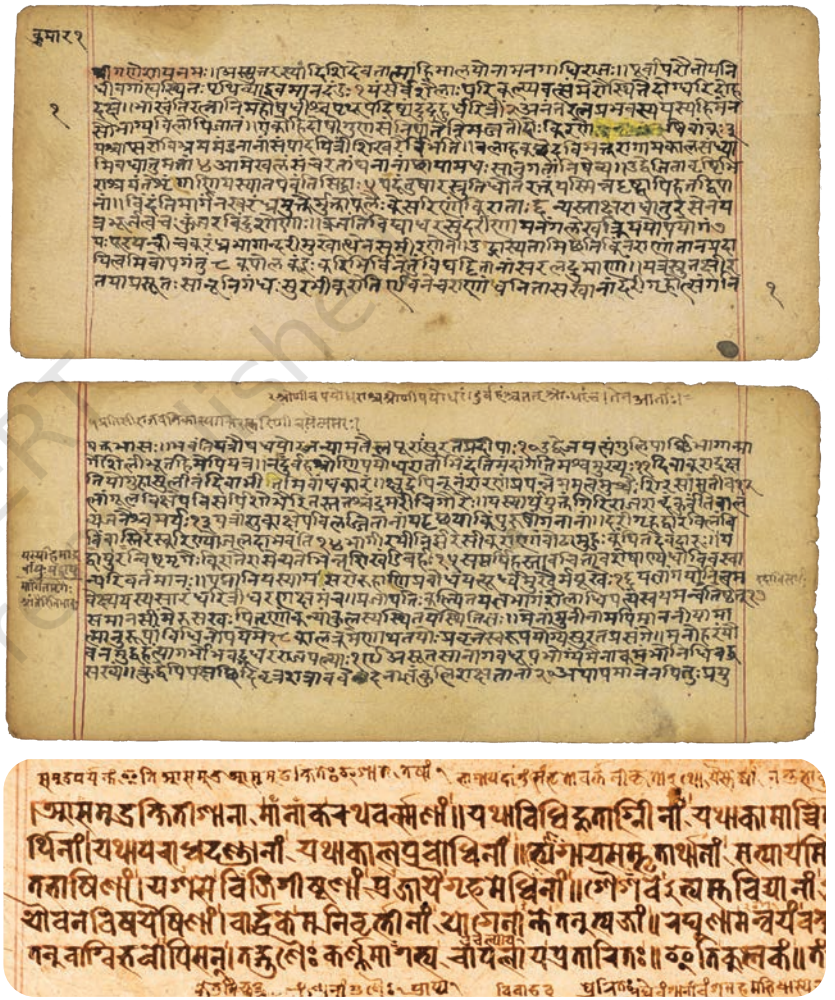
SCRIPTS FOR STAGE

Play scripts are written works intended for the performance on stage, in film, or on television. Depending on the kind of performance they are designed for they vary in structure, style and purpose. Some of the most common types of play scripts are listed below. Each type of play script serves a different artistic purpose, reflecting human experiences in unique ways. Understanding these types allows us to appreciate the diversity of theatrical storytelling.

PLAY SCRIPTS IN ANCIENT INDIA

Ancient Indian thinkers use the term *rupa* or *rupaka* for drama. The ancient Indian writers mostly use a term *drushya kavya (visible poetry).* The writings usually combined the dialogue and poetry. So, all the Sanskrit play writers were also poets. The *Nāṭyaśhāstra* describes the different types of writing drama! Let us compare it with the current types of scripts—



Some ancient manuscripts written by Kalidasa on the bark of the birch tree

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TYPES OF SCRIPTS

DAŚHA RŪPAKA (*NĀṬYAŚHĀSTRA*)	CLASSIFICATION IN SCRIPTS
Nataka has 5 to 10 acts based on the stories on kings or divine beings with love, heroism or pathos.	**One-act plays** are short dramatic works, typically lasting 10–30 minutes, that focus on a single, dominant and dramatic situation or conflict within a single act.
Prakarana has upto 10 acts. It is an entirely invented plot, based on the society.	**Two-act plays** are stories with a climactic midpoint where the stakes rise or the protagonist's goal changes.
Bhana is a one-act play with an invented plot based on the rogues and heroism.	**Three-act structure** is a common plot structure used in films and television, divided into setup, confrontation, and resolution.
Prahasana is a one-act play based on the humour and happy contexts. It is comical in nature.	**Linear, cyclical and non-linear** are different ways to structure the plot, including flashbacks and non-chronological storytelling.
Dima has four acts based on a popular story, including Devas and Asuras.	**Adapted script** is based on pre-existing materials like novels, books, poetry, short stories or historical events.
Vyayoga is a one-act play based on the traditional heroic stories that are non-comical.	
Samavakara has 3–4 acts based on the traditional stories of Devas and Asuras.	
Anka (Utsrishtanka) is a one-act play that is composed primarily based on the *karuna rasa*.	
Ihamrga is a four-act play that mixes popular stories and fiction based on *pauranik* stories.	
Veethi is a one-act play with just 2–3 characters that can be performed at any location.	

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ACTIVITY 2.1: SCRIPT YOUR STYLE!

While the writers wrote and experimented in different forms of writing over the centuries, let us do a simple experiment in class!

Note: This can be done either in groups or individually.

We will try four types of scripts. Each group (or individual) picks one type of script from the list below—

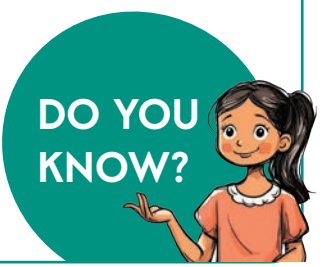
- **Dialogue script**—Characters speak directly
- **Narrative script**—Narrator tells the story
- **Mime script**—Only actions and stage directions
- **Musical script**—Includes lyrics or rhythmic speech

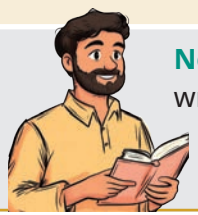
The common topic for everyone is—two friends walking in a forest, where they find a box that has the birch bark and other writing material that Kalidasa used.

Write one page in a style of your choice and compare the scripts. Discuss—

- Did the style affect the content?
- How does the experience of the audience vary?

According to the *Nāṭyaśhāstra*, the first written script was a *Samavakara* (the 7th in the above list) by Brahma. It was based on the *Amrita Manthana*. As the process of creation of the performing arts, (*Natyotpatti*, learnt in Grade 6) had a discussion, and debate between the Devas and the Asuras, Brahma thought it was appropriate for the first performance to be about them. The Amrita Manthana (churning of the ocean) by the Devas and Asuras, is a significant event that has been depicted in different parts of the world. The picture above is an iconic representation of the Suvarnabhumi Airport in Bankok, Thailand.





Note to the Teacher: Though the above activity requires only one page, encourage the students to extend their writing and build the story creatively. They can also try multiple styles to explore the possibilities.

This activity can also be extended to writing assignments of other subjects, such as Language or Social Science. Instead of writing an essay, the students can write it in the form of a story or a script.

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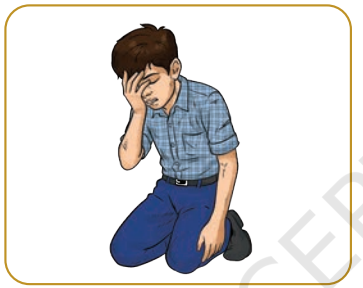
GENRES

You must have heard the term 'genres' when you read reviews or see the posters of movies or plays. This term is also used for novels, short stories and other fictional work. What does it actually mean?

According to the **Oxford English Dictionary**, a 'genre' is a particular type or style of art, music, literature, or film characterised by distinctive features. It essentially refers to a category or class of works within a particular form that share common characteristics.

Based on the features in the writing, both in its style and content, it is categorised into a particular genre. The popular ones are —

Tragedy: Focus on serious themes, often involving a flawed protagonist, who had experience downfall due to fate, personal mistakes, or societal forces.



Comedy: Designed to entertain and amuse. It has humorous dialogues, misunderstandings, exaggeration and happy ending.

Melodrama: Emphasise on the exaggerated emotions, moral conflicts, and a clear distinction between heroes and villains.

Historical Drama: These plays are based on historical events and figures, with dramatising real-life occurrences.

Musical: Incorporates songs, and dialogue with rhyme and rhythm along with dance to tell a story.

Mystery: It is centred around solving a puzzle, usually a crime. The answer is not revealed till the end.

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Experimental: Break conventional storytelling norms by using unconventional structures, abstract themes, and surreal elements.

Fantasy: Incorporates magical elements in imaginary worlds, characters and situations.

Docudrama: Presents a dramatised re-enactments of real events and facts.

These are only a few of examples of genre. There are books and records that have documented more than 300 genres! The ones mentioned above are broad-based and can include most works of literature. However, there are also writings in which the features of two genres are combined. In such cases, though the predominant theme is considered, it is listed under both categories. For example, **tragicomedy** is a blend of tragedy and comedy, the play mixes the serious themes with moments of humour and relief.

Have you wondered—why is the concept of genre is necessary? Why should we categorise them into different boxes? Can it not just be a free and creative way of expressing an idea?

1. Genre is necessary because it provides a framework for understanding and interpreting texts. A piece of writing can be written in different ways depending on the context. The reader or the audience may not know the state of mind or the intent of the writer. This might lead to mis-interpretations and complications in understanding the text. Stating the genre helps avoid this problem.
2. It facilitates better organisation of works. For example, if you go to a public library or a book store, you will see books classified based on the categories of genre. It makes it easy to access as you won't have to look among thousands of books everytime!

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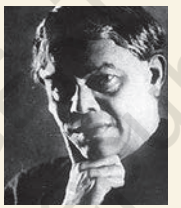
The writer of plays is called a **playwright**.

Our country has seen hundreds of brilliant playwrights over the years. From the Sanskrit playwrights like Bhasa and Kalidasa to the present day, there are numerous plays written on all genres. Here are two such examples from the 19th century—

Bharatendu Harishchandra—Born in Varanasi in 1850, he is known as the father of modern Hindi literature. He used the pen name 'Rasa'. His most popular play 'Andher Nagri' is performed in all languages till today.



T. P. Kailasam—Born in Karnataka in 1884, he wrote numerous plays in a unique style that combined Kannada and English. His plays are translated and performed across the country till today. He was known for his satire and sarcastic comedy, earning him the title 'Prahasana Prapitamaha'.

ACTIVITY 2.2: GENRE GENIUS!

Now that we have discussed so much about various genres, you must have connected them to the books you have read, or the movies and plays you have watched. Let us try to categorise these paragraphs into the genres we have learnt. Remember, they could belong to specific genres or a combination of genres! Think and respond—

Even music, dance and visual arts have genres! Just like the genres in theatre.

Music and dance have genres like —

- Classical
- Folk
- Contemporary
- Semi-classical

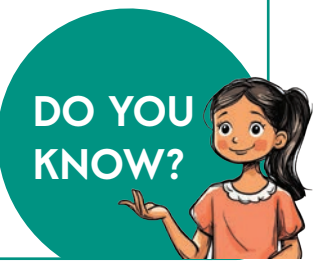
... and many more.

Visual arts has categories like —

- Portrait
- Landscape
- Still life

... and many more.

How many have you learnt so far?



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Title: The Curious Case of the Vanishing Vada Pav

Detective Riya sniffed the empty lunchbox. "Someone here", she squinted at her classmates, "has onion breath and a guilty conscience".

"I... I was just checking if it was fresh!" Kushal stammered. Just then, the principal walked in munching.

"Delicious snack", she commented.

Case closed. Kushal fainted.

GENRE:

Title: Lunchbox Rhapsody

The bell had rung, the bags unzipped,
With spoons in hand, the rhythm gripped.
Smita sang of soft idlis,
Rohan drummed with expert ease.
Tiffins twirled in a tasty trance,
Aruna broke into a chutney dance.
The teacher came and tapped a beat—
Now lunch and music made the treat!

GENRE:

Title: The Last Paper Boat

Anil folded his last paper boat and placed it in the rainwater stream. It wobbled, and then drifted away.

His sister had made hundreds before falling ill.

He whispered, "This one's for you". The wind howled like her laughter.

As the boat disappeared, so did his childhood.

GENRE:

Title: The Time-Travelling Tabla

In ancient Mohenjodaro, little Tara found a glowing tabla in the ruins. When she played it, a magical portal opened. Suddenly, Kalidasa appeared, reciting a verse in rhythm!

"Back to your time!" he warned.

Tara stopped playing—and poof!

Back in class, she blinked.

Her tabla whispered, "Next stop—Maratha Empire?".

GENRE:

**Answers: 1 Mystery + Comedy 2. Musical 3. Tragedy 4. Fantasy + Historical*

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Children performing a Fantasy Musical

Now that you have peeked into the magical wardrobe of genres—from mysterious boxes to musical *ghungroos*, it is time for you to start writing. Pick your favourite genre or combine a couple of them. Go ahead and try them all! Who knows? Today, you may be writing a tearjerking tragedy, and tomorrow, a comedy that makes even your dog laugh! You may even create a new genre! The options are limitless.

REMEMBER

Do not miss the basics of a story and script that you learnt in Grades 6 and 7.

Plan your 'Beginning—Middle—End' and find an interesting conflict.

This is a must for whatever genre or type of script you write.

So grab your pen and paper— your next superhit story awaits. Get your parents and teachers to sit back, and enjoy your show!

CIRCLE TIME

1. Which is your favourite genre and why?
2. Do you prefer lengthy writing like a novel or a play with 5 acts, or short stories and plays?
3. Read a scene of a script from ancient times and a scene from a contemporary play. Discuss and note down the differences in style and thought. Which one do you like more?

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ASSESSMENT

CHAPTER 2: ONE STAGE, MANY SCRIPTS

C-2.1 Creates and performs drama based on situations or stories that challenge stereotypes observed in their surroundings

C-2.2 Connects elements of drama, themes and symbols with personal experiences, emotions, and imaginations

CG	C	Learning Outcomes	Teacher	Self
2	2.1	Shares thoughts on genres and stereotypes associated with them		
2	2.2	Relates different genres to the stories read or movies watched		
2	2.2	Tries to create simple imaginary stories in each genre		
2	2.2	Can bring in stories from personal experience to interpret in genres		
2	2.2	Reads plays to identify different types of scripts		
		Overall participation in class		

Teacher's Comments and Student's Observations

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3 FROM PAGE TO STAGE

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THEATRE-MAKING

Now, we enter the exciting world of theatre-making! This is where ideas turn into action, and stories come alive with teamwork. In this chapter, you won't just read about theatre—you will **create** it! From planning a scene to rehearsing lines and designing costumes to setting the stage, you will discover how every small role builds the big picture. As you are at the end of middle stage, this is when you will put together everything you have learnt so far.

From costume design and make up, to puppetry and mime; and from writing your own script and dialogues, to acting with emotion and voice.

Recall all your lessons, so you are ready to turn your imagination into a performance! Let the theatre-making begin!

This chapter intends to take you through the entire journey—from an idea to a successful performance. To make it interesting, this process is written as a play script itself. This script is about the students of Grade 8 working towards putting up a performance on their own. It assimilates all the steps you have worked on so far to make a play. It also suggests ideas on how to integrate music and dance into the play.

YOU WILL LEARN

- Process of presenting a drama performance
- Elements of a script
- The spirit of theatre!

This script can also be used as an example for your exercise in Play Reading, Chapter 1.

The end of this chapter gives you pointers and tips on how to practically apply this to the performance that you put up for your school. Remember, facilities or material resources are not a necessity. So, do not worry about what you have or don't. Theatre can be performed anywhere with whatever you have. The most important thing that you must have is dedication and the enthusiasm that you will do it!

Let us get involved in making drama!

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ALL THE DRAMA OF THEATRE!

The play begins in the Grade 8 classroom. The class has just received a circular from the school principal that the students have to plan and prepare for a performance. The date of the show is also announced. The countdown has begun and the students are excited, nervous and unsure of how they can do it. Ananya, the class representative starts by addressing the class.

SCENE 1: BRAINSTORMING

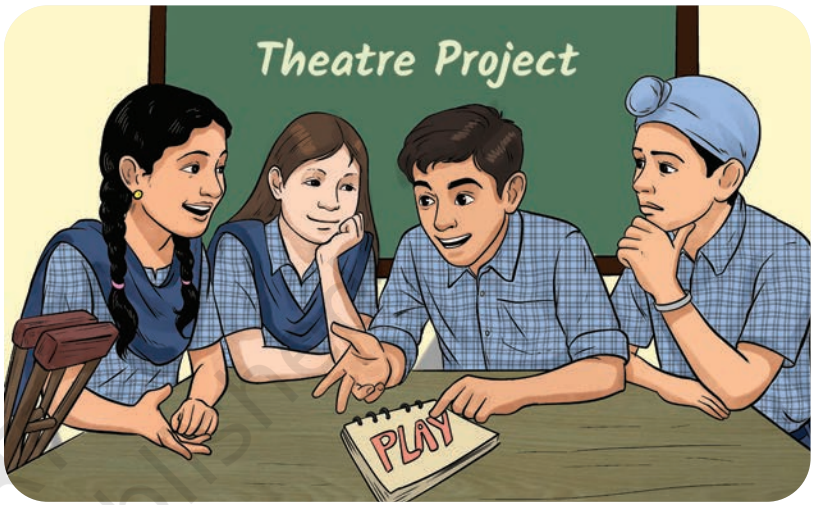
(A classroom with excited students busy discussing in groups. The board reads 'Annual Theatre Project'.)

Ananya: Alright, as per the memo we have just received, our school show is in just six weeks. The play should be 30 to 40 minutes long. Let's give our best and make this the best experience!

Karan: Yes, we should be the best! So, first, we need to find a great story. Should we do comedy, mystery or fantasy? Oh... but before that, who is doing the documentation? Photos, videos? We have to keep a record of this event—we are doing our own show!

Ananya: Oh, yes! Glad, you remembered! I can do it. I love taking pictures!

Meera: Can we do a *Panchatantra* or a *Hitopadesha* story?



Ritu: *(hesitating)* What about a folktale? Or, an Indian story? We could add some classical or folk dance in it.

Meera: Yes! And we could mix it with puppetry or mime. It will be fun!

Anil: *(excited)* Oh! I will find some great instrumental music like *dholak* and *sarod*.

Ananya: Perfect! So, an Indian story it is. Let's all suggest stories from our native regions and shortlist one.

Tara: How about the tale of Savitri and Satyavan?

Seema: Or, Tenali Rama? Something with humor and wit.

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Ananya: Hmm ... but wait. We've got three good ones. Savitri and Satyavan is emotional, Tenali Rama is witty, and 'Monkey and Crocodile' is fun and visual. How do we choose? Should we vote?

Ritu: Can we mix elements? Maybe Tenali's wit, but with animal characters like the monkey and crocodile!

Meera: That could be chaotic!

Anil: I think we should focus on something simple but dramatic. But there are so many stories.

Ananya: Let's take five minutes, everyone think and vote.

Karan: *(confidently)* I know a very interesting story of an old wise woman from the mountains of Himalayas. My father told me that story. Do you want to hear it?

Everyone: Yes!

(They huddle, discuss and finally settle on the Himalayan folktale with elements of dance, puppetry, and folk music.)

Ananya: Done! I think this story has a great beginning—middle, end, and an interesting conflict as well. Can we start writing the scenes and dialogues? Who can do it?

Karan: *(strongly)* I will write the script. But I will need help. Who can join me?

(*Three more students agree to join Karan in the script writing and forming a team.*)

Ananya: So, Karan and his team will work on it together. Can you give us the final script in three days? That way, we can start planning the rehearsals.

Ritu: Don't forget to include dance, puppetry and folk music. I want to do the choreography.

Karan: Sure. We will give it in three days. But as we rehearse, I might want to add a few lines here and there to improve it.

Ananya: That is fine. We can always keep improving.

Meera: *(disappointed)* But I also like dancing. I wanted to work on the songs as well. I have been going to

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dance classes since, I was five years old. Now, I can't do it since Ritu is doing it.

Ananya: Hey! No… that's not how it is! You can definitely work together. This is all going to be a team work. You and Ritu can work together on selecting the songs and planning the steps.

(Ritu and Meera happily give high-five, and sit together to discuss.)

Ananya: Since we have already made two teams, I think we can also assign the other teams, so we are all ready by the time the script is complete.

(Ananya writes the names of all teams on the board and asks everyone to volunteer. After some discussion, they have the following.)

1. Script—Karan, Nitin, Shama and Rekha
2. Set and props—Nikhil
3. Make up and costume—Ishaan, Tara and Seema
4. Puppetry—Anita
5. Music—Anil

6. Dance—Ritu, Meera
7. Documentation—Ananya

Ananya: *(anxious)* What about the others? We need more people for puppetry, music, set and props! Please volunteer. Aditya, Neetu, Priya, Sriram… choose your team!

Aditya and Sriram: *(sounding disinterested)* We want to select roles and act on stage. Can't do this work.

(Nobody wants to do these things. The rest of the class also say they want to act on stage. Despite repeated

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requests, nobody volunteers to work. Ananya, feeling helpless, requests the teacher to help.)

Teacher: Great start, everyone. I really like your story! But remember, backstage work is most important! You learnt in Grade 7 that all these departments are a foundation for a good performance. Everyone in class has to be a part of at least one of the groups written on the board. You can also act, after the script is given. You all have to put effort as a united team. *(looking sternly)* Come on…! start picking your team.

(Understanding this, the remaining students select various groups and start working.)

SCENE 2: WORK BEGINS

(3 days later — students are working in groups. Karan and his team are writing; Ritu and Anita are drawing and cutting out puppets; Anil and Meera are working on musical notes with beats, and steps. They occasionally run to the teacher for help and suggestions, and come back to work on them.)

Karan: *(loudly announcing)* We have almost completed the script. Can we read it for you? *(everyone nods and looks towards them.)*

Scene 1, an old house on the Himalayan slopes. A granny is sitting, reading a book. Her grandson comes to her and says, "Naani, I'm hungry". The grandmother goes to the kitchen, gives him a snack and later, they start playing a game together.

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Ritu: *(rolling her eyes)* I think the opening is very boring. Remember, we learnt last year that you should capture your audience's attention in the first scene.

Karan: Hey, wait… it is coming up! I have read only one line so far! *(continues)*

(As they are playing, they hear a loud scream outside. They rush to the window and see that a big spaceship has landed on the mountain, and all the neighbours are looking at it in awe.)

Nikhil: Karan, we can't show all this on stage. How can we make a spaceship land? How can we show mountains? You have to write something that is practically possible.

Karan: *(annoyed that no one likes his script)* Please wait and listen to the whole thing. You don't have to make mountains on stage. All this is depicted only through the conversation between the grandmother and grandson as they look out of the window. Can I continue now? *(continues)*

The boy is scared and says, "Naani, what is that? Will it harm us?" The grandmother says, "Nothing can harm us if we are strong and brave. Let us go out and see". But the boy runs and hides under the cot.

Anil: This seems like a modern story—with a space-ship and all! What next? Aliens will come out of it *(laughs loudly)*. This is a futuristic play. Not a folk play!

Meera: Yes! It is not a folk story at all. Where can we bring in dance? *(in a teasing tone)* I can't do a folk dance with aliens!

Anita: I can't think of puppetry either, for a story like this.

Karan: *(angrily)* Ok…fine. You write the script yourself. Nobody wants to listen. I can't continue writing like this (*puts down the script on the desk with a thud and walks out*).

Ananya: *(quickly runs out and brings him back and addresses the class)* Karan and his team have worked hard to come up with this.

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First, let us listen to the entire script. It is important to give feedback as it will help him improve the script. But let us not interrupt the reading. We have to respect each other's work. He too knows what we can show on stage and what the school allows us. I am sure he has kept all that in his mind along with the dance and puppetry, while writing. (*Karan nods in agreement*.) You can continue reading Karan. We will make notes and share it at the end.

(They all listen, make notes, share and discuss. Karan makes changes based on some suggestions. At the end, everyone looks happy and confident that their play is going to be great!)

SCENE 3: REHEARSALS AND PREPARATION

(It has been a week since practice has started. Roles are allotted, preparation is in full swing. Tension is in the air as students are arguing.)

Nikhil: This is chaos! Everyone's using my costume corner like a dumping ground! Every time I arrange the costume designs in order of the script, someone messes it up.

Ritu: I need space to dry the crocodile puppet! Anita! *(shouts)* Please help!

Karan: My script team can't focus with all this shouting. You have suggested changes and now, you don't allow us to work! We can't even remember your suggestion for Scene 3. So much distraction!

Meera: And don't even ask about dance rehearsals. No one's showing up!

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Anil: I composed three songs and now the dance team says they want something else! I can't keep doing this.

Ananya: *(shouting louder, trying to calm them)* Guys! This is not working. We're supposed to be a team!

Teacher: What's going on here? Why is there so much noise? The other classes are complaining!

Ananya: No work has been completed and we only have a week before we present it to the teachers.

Karan: Everything's falling apart. We're stuck!

Teacher: *(smiling)* That means you're right on track.

Everyone: Huh?

Teacher: Every team hits a wall. It's part of the creative process. You're all passionate and excited—that's good. But now, step back, breathe and listen to each other.

Ananya: We've all been so focused on our own parts that we forgot—this is one story, one show.

Teacher: Exactly. Here's a tip—use a common storyboard chart so all departments are aligned. Find different places to work. You can look for empty rooms or even go to the playground. Hold a combined check-in every two days.

Karan: Right! That's a great idea. When we meet, we can act out each scene briefly and let all teams visualise what's needed!

Anil: I'll coordinate with Ritu and Anita. I have to work on music for dance and puppetry separately. *(Meera glares at him)* Okay…okay…no more remix surprises from film music, promise!

(*Everyone laughs.*)

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Teacher: Good! Now, back to work. Find your places. Don't disturb each other. But remember, you are all one team. So work together.

SCENE 4: THE FIRST RUN-THROUGH

(In the school auditorium. Only about 4 to 5 teachers are watching. Students perform one scene after another. Lots of mistakes. More laughter. They complete performing and sit in a circle for feedback.)

Ananya: Sorry ma'am … there were a lot of mistakes. We had practised … but …

Teacher 1: Actually, completing it from beginning to end is a huge task in itself! You have to clap for your team. Well done!

About your corrections, the scene transitions were slow. You took a lot of time to shift from one scene to another. You need smoother scene changes. Who is in charge of set and props?

Nikhil: It's me. I too felt we took a lot of time to change set and props for each scene. I think we'll arrange all the required props, scene wise. That'll help cover the time. We lost a lot of time running around to fetch props.

Teacher 2: Good thinking. Also, project your voice more. I couldn't hear some of your lines clearly. You have to be aware of the stage-voice. It does not mean you have to scream. You should be able to hold emotions and yet project your voice in such a way that it is audible to the last row.

Ananya: Thank you, ma'am. We'll fix these before the final show.

Teacher 3: I really loved how you used puppetry to depict the little boy's dream. The connection between the music of puppetry and the folk dance is a brilliant

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idea! But Ritu, make sure you don't drop the puppets during the show!

Ritu: *(covering her face)* Sorry! It slipped from my hand. I will be more careful.

SCENE 5: SHOWTIME!

(Backstage. Whispers. Music tuning. Actors in costumes.)

Ritu: Puppets, ready?

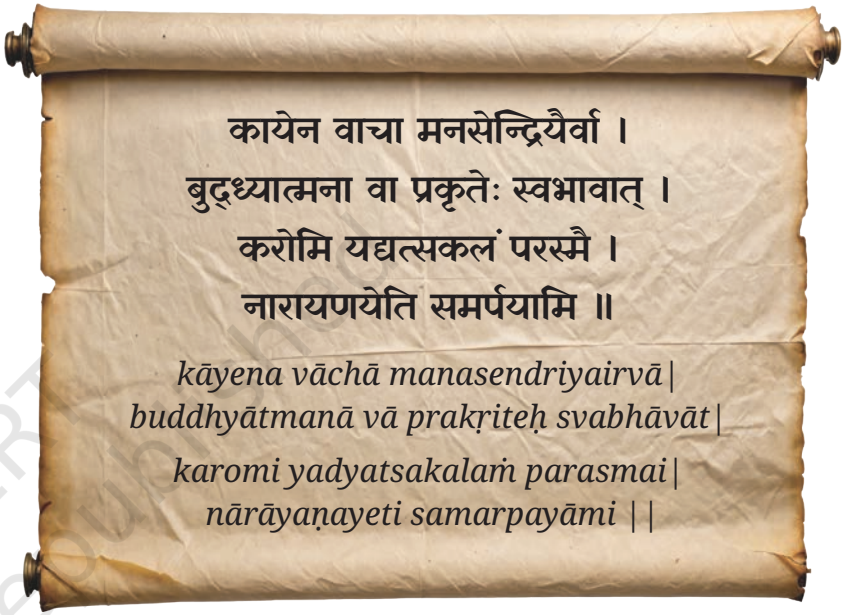
Sana: The stick was broken. Just replaced it ... done!

Ananya: *(anxious)* It is almost time for the show! Let's do our team prayer!

(Everyone makes a circle and hold hands. The teacher too joins them.)

Teacher: All of you have worked very hard. I know you will put in your full efforts. The chief guest, has already arrived. We can have a discussion with her after your show. I'm sure you will get good feedback. Now, close your eyes, take a deep breath and start the prayer.

SUGGESTED PRAYER



Meaning: Whatever I do with my body, speech, mind or sense organs, through my intellect, or unconsciously by the natural tendencies of my mind, all those, I do for the Supreme Being, without sense of attachment to the results. I surrender them to the lotus feet of Sri Narayana.

(Teacher wishes the best and goes to sit among the audience. Students get together.)

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Everyone: One team, one show; let the magic flow!

(Actors take position. Stage lights up. Show begins. One scene after another, it flows. Third scene, Aditya has to enter. Other actors, Suraj and Nandini are waiting… Aditya is nowhere to be seen. If he doesn't say his line, puppetry can't begin. Tension. Actors don't know what to do.)

Nandini: *(deciding to manage the situation, takes on Aditya's line)* Oh! Both of you are here, I wanted to take you to the mountain to show something interesting. Come with me! *(exits)*

(Puppetry begins. Audience clap in excitement. Final scene. Music rises. Dance weaves in and the story concludes. As all the actors and backstage team assemble on stage for a curtain call, the audience is silent. The team is tense. Did they not like it? Did they not understand? What mistake did we do? A second later, the chief guest stands and applauds wholeheartedly, congratulating them.)

Audience: *(all standing)* Bravo! Amazing!

Teacher: *(teary-eyed)* I am so proud of all of you.

Ananya: *(on stage)* Thank you for joining us on this journey. We learnt more than just a story. We learnt teamwork, creativity and that every part matters.

(Whispering to Nandini) Thanks for saving the show! Aditya fell backstage and sprained his leg.

Everyone: The great show ends… but our theatre journey has just begun!

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ACTIVITY 3.1: THOUGHT SPLASH!

What are the immediate thoughts in your mind after reading the entire play? Relatable? Felt like it was happening in your class? Did you have any questions? Write down your immediate thoughts here. You can also make drawings or doodles of what is on your mind.

You can share and discuss the points you have noted with the rest of the class, and see what others think about it.

Now, let us analyse the play script and see what we can learn from it.

Each scene has different elements of theatre-making that you can learn and apply in the process of preparing for your performance. We will discuss it scene-by-scene.

You can also refer back to the scenes to identify parts of theatre-making.

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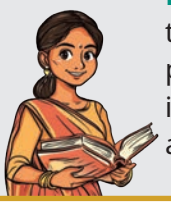

Note to the Teacher: It is advisable for the students to put their ideas together and create a script of their own, for the performance. Using the script in this chapter or a ready script is not preferred. Doing this would prevent the students from applying the lessons learnt in Grades 6 and 7 in script writing.

S.NO.	SCENE	STEPS FOR PREPARATION	LESSONS LEARNT
1.	**Brainstorming**	❖ Collaboratively decide on theme and story ❖ Check the beginning—middle—end. ❖ Make sure there is an interesting conflict. ❖ Possible to blend dance, puppetry or mime. ❖ Make a list of teams. ❖ Designate each student to a team.	❖ It is important to respect others' ideas. ❖ Think creatively to come up with ideas. ❖ Everyone has different interests and skills. ❖ Involvement in backstage work is a must for all.
2.	**Work Begins**	❖ A strong script with integration of all ideas. ❖ Adhere to time limit and deadlines. ❖ Rehearsals to start only after script it is ready.	❖ Give everyone a chance to share ideas. ❖ Listen patiently, do not jump to conclusions. ❖ The more rehearsals, the better.
3.	**Rehearsals and Preparation**	❖ Multiple work is going on simultaneously. ❖ Keep every step organised and share with class. ❖ This needs individual and team effort.	❖ Be focused on your work and put constant effort. ❖ Be considerate of others' needs. ❖ Help and support others where necessary.
4.	**First Run-through**	❖ A trial run is important before the show. ❖ Take feedback positively. It is all given for your improvement. ❖ This will also give an idea of how all groups are coordinating.	❖ Reviews and feedback are a must. ❖ Having well-wishers and teachers to watch it will be useful. ❖ Self-reflection and sharing feedback helps. ❖ Last minute help and mistakes need to be solved with team effort.

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5.	**Showtime**	❖ Make sure all last minute checks are completed. ❖ All props, costumes, set changes are kept in order. ❖ Focus on all you have to do individually. ❖ Team prayer helps build group spirit.	❖ Be willing to help anyone who needs it. ❖ Don't panic. Everyone is working together towards the success of the same play. ❖ Mistakes and glitches can happen during shows. ❖ Be alert and use your presence of mind.

Note to the Teacher: As mentioned in the script, the teacher is to play only a supportive role and let the students build it on their own.

The students should take decisions and solve problems. Allow them to make mistakes. Provide suggestions and tips only when they need help.

Only some points have been listed in this table. You can add more points for each scene, as you notice them. It is important to discuss each scene in your class and analyse the steps, before creating a complete 30 minute performance.

Don't forget the journaling and documentation. It is an important part of any production. Record using photos or videos along with written records. This is done through regular diary entries of your process.

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THE PREPARATION

THE SHOW

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ACTIVITY 3.2: QUIZ TIME

Observe the writing style of the script given in this chapter. This is the standard style used in the scripts.

1. Not every line in the script is a dialogue or a conversation. What are the non-dialogue lines called? Why are they in the script? How important are they?

2. How can the reader differentiate between the dialogue and the non-dialogue lines?

3. Each line said by different characters can be spoken and expressed in different ways. They will mean many things based on the intonation, diction, volume and other styles of dialogue delivery (learnt in Chapter 1). How does the script-writer make sure that each line is said in the intended emotion or style?

4. Note down any other points you may have noticed when reading the script. Would you like to write a play of your own?

REMEMBER

Everyone has strengths and weaknesses. But being aware of it and making sure your team is mindful of it throughout the process will help you enhance your strengths and reduce your weaknesses.

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Answers:

1. They are called stage instructions. It helps in communicating the actions and visual representation of the scenes.

2. Non-dialogue lines are written in italics and within brackets.

3. The emotion of the line, i.e., to be spoken, is given in italics with brackets immediately after the name of the character.

KEY TAKEAWAYS — LESSONS FOR LIFE

Theatre Motto: The Show Must Go On—Your Superpower for Life!

As students of theatre, this is a line you should never forget. Even if a crown falls off, someone sneezes loudly, or the lights goes out—actors don't stop (like Nandini managed the above play). The audience sitting in front of you have given you their time (and sometimes money—for tickets). You owe it to them. It is the responsibility of every theatre person to make sure that the audience is not disappointed. So, no matter what happens, they smile, improvise and keep the story alive! That's the magic behind 'The show must go on'.

For you, it is like having a superpower in real life! When a plan goes wrong, or when you make a mistake, you don't have to freeze, panic or quit. Just take a deep breath, think quick and move forward like a star. It teaches resilience, adaptability, and the courage to stay calm even when things don't go perfectly. In daily life, challenges, mistakes and surprises are natural. But just like actors on stage, we learn to continue with confidence, do our best and not give up at the first sign of trouble. It reminds us that **perseverance** and a **positive attitude** are often more important than perfection. Life is not about being perfect—it's about being brave, smart, and unstoppable, no matter what! Because just like the show, **life goes on!**

Here is a real-life story of a show performed in a school, where the students demonstrated the undying spirit of theatre —

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In the year 1995, in a town in the Dharwad district of Karnataka, a team of school students was presenting a drama production before an audience of more than 200 people in an auditorium. It was an old auditorium with pulley operated backdrops to depict different scenes like forest, palace, etc. During the performance, the lead actor was standing right under the backdrop when the ropes snapped and the backdrop started falling down, she heard the sound and noticed the backdrop slipping down, but did not move or stop her dialogue! She hoped and trusted the backstage team to do something, and was determined not to disturb the flow of the play.

Almost as if on cue, two backstage crew members who noticed this, immediately ran to both sides and held the ropes by hand. This kept the backdrop in position. But they couldn't move as it meant it would fall off, if they let go. So, they held the heavy backdrop by hand for one full hour, till the play was completed! What about the other work they were supposed to do backstage? The rest of the team came to help and took over their work, and managed the entire show without a glitch! The hands of the two crew members were completely bruised and bleeding. The audience was very happy with the play and praised the team.

For this reason, the joy and satisfaction of having completed a show successfully was so high that all the trouble that the team went through, was forgotten. With team work and determination—the show went on!

CIRCLE TIME

- In your effort to put up a performance in school, list out the following —

	Strengths	Weaknesses
For me (individual)		
As a class (team)		

- How do you plan to work on your weaknesses?
- How can you creatively use your strengths to your advantage?
- Discuss on how you can work on them as a team.

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ASSESSMENT

CHAPTER 3: FROM PAGE TO STAGE

COMPETENCIES

C-1.1 Expresses confidently their personal and everyday life experiences through various drama activities

C-3.1 Demonstrates care and basic stage etiquette; and makes informed choices while using various materials, tools and techniques of drama

C-4.1 Demonstrates familiarity with various local and regional forms of theatre

CG	C	Learning Outcomes	Teacher	Self
1	1.1	Able to bring relevant experiences into the story and script		
1	1.1	Relates to others' experiences and stories to build a script		
3	3.1	Respects others' works in the preparation process and helps if required		
3	3.1	Tries to work with whatever is available and reduce wastage		
4	4.1	Can connect art forms like dance, puppetry, music at relevant contexts		
		Overall participation in class		

Teacher's Comments and Student's Observations

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4 APPLAUSE AND ADVICE

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As theatre performers, you are putting all your effort (backstage and on stage) to make sure that the audience is happy. But as you perform, you also have certain expectations from the audience. Don't you? Some basic behaviour and understanding of the hard work you have put, along with some applause and support after the show.

As you have been told in the previous grades that watching performances makes you a better performer, it is now important for you to understand the responsibility and duty of being a good member of the audience—for any performing art.

Being a good audience for the performing arts

When you sit among the audience, you are just as important as the actors on stage! Your duty is to—

- Watch and listen respectfully, giving full attention to the performance.
- It is important not to talk, fidget or use phones.

YOU WILL LEARN

- Being a good audience for the arts
- Review writing

- Small distractions from you can disturb the actors and the other audience.
- Applauding at the right time, reacting kindly and appreciating the effort of the performers.

The above list has very simple requirements on what is to be done (applaud, appreciate, congratulate, offer help), and what is not to be done (disrespect the performers and distract anyone with your actions). This very spirit is reflected in the 27th chapter of the *Nāṭyaśhāstra,* that talks about the success of a performance. The third

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stanza speaks about how the appreciation must be communicated to the performers—

दशाङ्गा मानुषी सिद्धिर्दैविकी द्विविधा स्मृता ।
नानासत्त्वाश्रयकृता शारीरी वाङ्मयी तथा ।। ३ ।।

daśhāngā mānuṣhī siddhirdevikī dvividhā smṛtā |
nānāsattvāśhrayakṛtā śharīrī vānmayī tathā||

Nāṭyaśhāstra, Ch 27

Of these two, the human (success) has ten features, and the divine (success) has two; and these features consist (mostly) of various *sattvas* expressed vocally (*vānmayī*) and physically (*śārīrī*).

It mentions that the expression of success can be in two ways—

1. **Vocally—through words**—speech, exclamations and writing.
2. **Physical body—through actions**—clapping, standing up after the show for respect and giving gifts.

In this chapter, we shall look at how you can use the first option—write about the performance and be a good audience to the arts. The process of writing a performance for the others to read, and understand the elements and spirit of the show is called a 'review'. As the word itself, it should be so well-written that the reader should feel like it is being viewed again. You review the show! Let us look at the technical definition of a review, which is not limited to performances alone. Reviews are done for books, products, paintings, projects and even sports along with movies, music, drama and dance concerts.

Reviewing is the process of thoughtfully observing, reflecting and giving feedback on a performance, product or experience. It involves looking closely at what worked well, what could be improved and how effectively the goal was achieved. Good reviewing is not just about finding faults. It is about appreciating strengths, noticing details, and offering suggestions. It sharpens critical thinking and helps everyone to improve.

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Reviewing in theatre is a special skill where you not only watch a play but also pay attention to how well the actors perform, how the story is told, use of voice, movement, costumes, lighting and even sets. It is not about criticising. It is about celebrating what made the performance powerful and suggesting how it could connect more deeply with the audience. Theatre reviewing trains you to be a careful observer, a sensitive listener and a respectful communicator.

There are three types of reviews —

- **Self-review —** When the creators themselves examine the art and check for ways to improve before presenting it to the audience.
- **Peer review —** Contemporaries in the field provide suggestions, either before or after the show.
- **Critical review —** It is obtained from everyone after the show, which includes a detailed analysis of all the aspects of the performance, including the scope for improvement, strengths and weaknesses.

Let us start reviewing!

Being a reviewer does not mean you can just go and sit in the audience. It is your responsibility to prepare for it!

ACTIVITY 4.1: PLAY WATCHING

As theatre students, you not only do theatre but also watch plays. You learn more by watching. Any language of any genre. Watch a play whenever possible. Request your teachers to plan field trips from school to watch plays together. You can also watch plays with your family and friends, as a fun activity. Make sure you write a review for every performance you watch. The steps given in this chapter will help you.

DO YOU KNOW?

The circle time, an activity you have been doing after every chapter is a form of review exercise for every activity!

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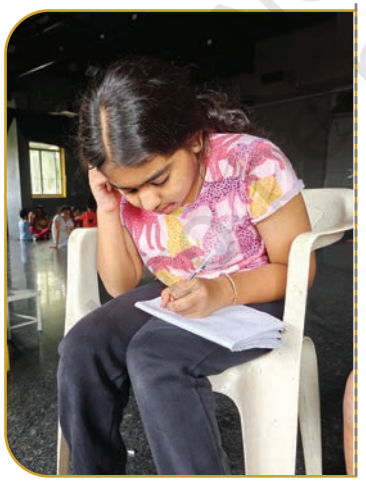
1. **Research the Play**
   - Find out the name of the play, playwright and the basic plot (without spoiling it!).
   - Understand the time period or setting, if it is famous or historical.
2. **Know the Genre**
   - Is it a comedy, tragedy, musical, historical drama, or a modern play? This helps you watch with the right mindset.
3. **Find out about the Theatre Team that is Performing**
   - Find out about the group performing—are they professionals, students or a community group? It helps in understanding their point of view.



4. **Keep a Journal**
   - Carry a small notebook to quickly jot down thoughts during or right after the show.
5. **Your Mindset**
   - Go with an open mind—be ready to enjoy and observe.
   - A reviewer must be honest but also fair and respectful. Holding a bias towards the team or an actor will not make the review honest.
6. **Revise What You Intend to Observe**
   - **Acting**—Was it believable and emotional?
   - **Set design**—Did the stage support the story?
   - **Costumes**—Did they match the time and character?
   - **Lights and Sound**—Did they add to the mood?
   - **Story**—Was it clear, engaging or confusing?
   - **Flow**—Is there a smooth flow from one scene to another? Are the entries and exits smooth within a scene?
   - Errors that were visibly evident—How were they handled?
7. **Have No Expectations**
   - Every production is different. Don't expect it to be exactly like a movie or a previous version you may have seen.

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WRITING A REVIEW

You have watched the performance, made key points in your notepad and have a lot more points in your mind, waiting to be expressed. But there are some points to keep in mind before you do.

- **Don't be mean or personal** — Critique the performance, not the person. Never insult an actor, director or team.
- **No spoilers** — If the story depends on a surprise, don't ruin it for others.
- **Avoid using single phrases like 'it was not bad'** — Explain why you thought it was good or needed improvement. Justify your opinions.
- **Have a balance of positives and negatives** — Even if you didn't enjoy the play, find and mention something positive too. The main purpose is to help the team or individuals improve and do better.
- **Neither too long nor too short** — Find the balance — detailed but easy to read. Around 300 words is good for beginners.

Now, how do you write it?

With all these points in mind, you can start writing. Though you can make it creative in your presentation, such that it reflects your unique style, following a structure will help put things in order and also making it easy for the readers.

CIRCLE TIME

1. What did you learn about being a performer after understanding the review process?
2. Is it easy to review your own work or the work of others? Which is more important?
3. Are you able to accept reviews from others as fairly as you give your reviews to others?

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ACTIVITY 4.2: WATCH AND REFLECT

Look at the pictures and write a small review based on your understanding.

1. What is the genre of the play?

2. What is the scene being enacted? Observe each actor and their action. You can guess and write creatively a few possible dialogues.

3. Your opinion on the lighting, costumes, make-up and props?

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ASSESSMENT

CHAPTER 4: APPLAUSE AND ADVICE

COMPETENCIES

C-3.2 Refines ideas and techniques from the stage of planning to the final presentation in drama for external audiences, and reviews the entire process

C-4.2 Describes the life and work of a few theatre artists and performers in their region, and across India

CG	C	Learning Outcomes	Teacher	Self
3	3.2	Able to understand the stages of a production in the process of reviewing		
3	3.2	Works towards refining one's review, based on the steps suggested		
4	4.2	Reads professional reviews to understand the role of a critic		
4	4.2	Describes life and works of theatre critics in English and local languages		
		Overall participation in class		

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Teacher's Comments and Student's Observations

SUMMATIVE ASSESSMENT

	Activity for Assessment (Example)	Criteria for Assessment
Individual	❖ Write a simple review of a performance you have seen. ❖ Read it out loud, using voice skills like volume, pitch, diction and intonation. ❖ Make the reading as creative and dramatic as possible.	❖ Confidence over combining multiple techniques and skills. ❖ Creativity and clarity in thought.
Group	❖ Pick a story from Social Science or English textbook. ❖ Write a script by creating characters and dividing it into scenes. Add music and dance where required. ❖ Perform a three-minute show. ❖ The 30-minute play performance suggested in the book as a culmination of their learning in the middle stage can also be used for assessment. ❖ The entire process includes life skills as well as theatre skills learnt over the years.	❖ Decision-making in teams. ❖ Including multiple ideas of team members. ❖ Creativity, collaboration and cooperation.

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MUSIC

योऽयं ध्वनिविशेषस्तु स्वर वर्ण विभूषितः।
रंजको जनचित्तानां सः रागः कथतो बुधैः।।

Yoyam dhwanivisheshastu swar varna vibhushitah I
ranjako janachittanaam sa raga kathato budhayi II

—बृहद्देशी, तृतीयोऽध्यायः, श्लोक 264

The sound which is pleasant to the ears of human beings and which has been aesthetically structured with swar and varna (tenets of aroha, avaroha and other special features) is termed as raga *by the knowledgeable.*

—Matanga's Brihaddeshi, Chapter 3, Verse 264

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NOTE TO THE TEACHERS

The students must have noticed that music is an integral part of our lives, alive in almost every activity we undertake. They surely feel that musical traditions which have prevailed in our country deeply enrich their lives. They realise how people naturally turn to songs to express themselves during important moments. Hence, it's time to let them explore further.

When they listen to a composition or learn a song, let them delve into its various aspects: theme, author, beauty of the words or lyrical beauty, different tunes, and rhythmic patterns that form a song. Point them towards the diverse voices of singers. There is so much more to discover. With your motivation they will uncover the vibrant, enchanting world of *swara, laya* and *shabd*, that surrounds and captivates us all.

Along with the lessons, the assessments should be scientific, rational and systematic. So, follow the guidelines for Formative Assessments given at the end of each chapter, which should be conducted in a relaxed and engaged manner, and mainly through observation in the classroom. The suggestions for Summative Assessments are provided at the end of the music section. The competencies required for this stage are given below. The main aim of assessments is to see whether students are able to reach the competencies laid out or whether more support is needed. Give students qualitative feedback at regular intervals to help them develop further.

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CG1 Develops openness to explore and express themselves through various art forms.	**C-1.1** Expresses confidently their personal and everyday life experiences through a variety of musical activities. **C-1.2** Demonstrates flexibility in the process of collaboratively developing music practices.
CG2 Applies their imagination and creativity to explore alternative ideas through the arts.	**C-2.1** Creates, and performs songs and musical compositions that challenge stereotypes observed in their surroundings (such as, gender roles). **C-2.2** Connects elements of music (lyrics, *raagas*, rhythms, volume, tempo and patterns) with personal experiences, emotions and imaginations.
CG3 Understands and applies artistic elements, processes and techniques.	**C-3.1** Demonstrates stage etiquette and, care for musical instruments, and makes informed choices while using resources and techniques in music. **C-3.2** Refines ideas and methods of musical expression from the stage of planning to the final performance and reviews the entire process.
CG4 Acquaints themselves with a range of aesthetic sensibilities in regional arts and cultural practices.	**C-4.1** Demonstrates familiarity with various local and regional forms of music. **C-4.2** Describes the life and works of a few local musicians and performers in their region, and across India.

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5 DISCOVERING THE ELEMENTS OF MUSIC

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INTRODUCTION

Welcome back, students! When we listen to a piece of music or sing a song, we observe that it is made of constituent elements.

Some of the main elements of music are—**melody** (*raga*), **rhythm** (*tala*) and **lyrics** (*sahitya*). In this chapter, we will discover further aspects of rhythm, melody and lyrics, and observe how they come together when we sing a song.

Group performance by children

VOCAL EXERCISES

Here are some exercises to help develop your voice in different ways.

ACTIVITY 5.1: RANGE

Earlier we learnt about the concept of vocal range, that indicates the span from the lowest to the highest note you can comfortably sing. Extending your range is a great way to develop your singing.

These vocal exercises help you practise the lower register (*mandra saptak*) of your voice. When practising, remember to keep your head and neck in a neutral position to avoid straining your voice or throat muscles.

MANDRA SAPTAK PRACTICE

S

S Ṇ S

S Ṇ Ḍ Ṇ S

S Ṇ Ḍ P Ḍ Ṇ S

S Ṇ Ḍ Ṕ Ṃ P Ḍ Ṇ S

Do you notice a pattern here?

Can you create a similar pattern to extend your range in the higher register (*tara saptak*)?

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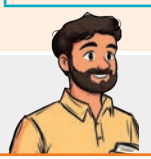
ACTIVITY 5.2: FLEXIBILITY

These vocal exercises help you develop flexibility in your voice. Sing them slowly and increase the tempo of practice as you get comfortable.

SARGAM IN TEENTALA

S R S G	R G M G	S G R G	S R G M
R G R M	G M P M	R M G M	R G M P
G M G P	M P D P	G P M P	G M P D
M P M D	P D N D	M D P D	M P D N
P D P N	D N S N	P N D N	P D N Ṡ
X	2	0	3
Ṡ N Ṡ D	N D P D	Ṡ D N D	Ṡ N D P
N D N P	D P M P	N P D P	N D P M
D P D M	P M G M	D M P M	D P M G
P M P G	M G R G	P G M G	P M G R
M G M R	G R S R	M R G R	M G R S
x	2	0	3



Note to the Teacher: Explore forms like *avaiyya*, *abhang*, etc. What are the compositions trying to convey?

ACTIVITY 5.3: WARMUPS IN HARMONY

In Grade 8, we learnt to sing canons, which are a first step in learning to sing harmony. Now, let us sing these vocal warmups.

- First sing the lines together as a group.
- Then divide into two groups, with each group singing one part (simultaneously).

Try singing this in two groups at the same time:

WARMUP IN THIRDS

Group 1	SRG DNṠ	RGM PDN	GMP MPD	MPD GMP	PDN RGM	DNṠ SRG
Group 2	GMP ṠṘĠ	MPD NṠṘ	PDN DNṠ	DNṠ PDN	NṠṘ MPD	ṠṘĠ GMP

Harmony

Different notes can be sung at the same time to produce a pleasant effect. This is called **harmony**.

Singing in harmony is a wonderful example of collaboration. Playing a duet or a *jugalbandi* is another example. Can you think of how you can carry forward these principles of harmonious collaboration to other areas of your life?

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ACTIVITY 5.4: SANSKRIT VERSES AND RHYTHM

There are many verses in Sanskrit composed by various poets and philosophers. These verses are set in a particular metre or pattern. This is referred to as *chhandas* in Sanskrit. Thus, while Sanskrit verses are chanted as a devotional offering, they can also give us an understanding of rhythm.

SHLOKA AND CHHAND (METRE)

Here is a *shloka* which you can recite in 'Anushtup Chhand'.

ॐकारं बिंदुसंयुक्तं नित्यं ध्यायति योगिनः ।
कामदं मोक्षदं चैव ॐकाराय नमो नमः ॥१॥

Omkaaram Bindu-Samyuktam
Nityam Dhyaayati Yoginah |
Kaamadam Mokshadam Chaiva
Omkaaraaya Namo Namah ||1||

– *Rudra Yamala*

Meaning

(Salutations to him) Who resides in the spiritual heart centre as *omkara*, on whom the *yogis* constantly meditate.

Who grants all desires and also liberation to his devotees. Salutations to that Shiva, who is represented by syllable 'Om'.

When you recite these verses a few times, you may observe that the syllables naturally follow a pattern of 4 which is also *anushtup chhand*.

You can even clap your hands while reciting, to understand the underlying rhythm pattern.

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TALA, KONNAKKOL AND SWARAS

As you may remember, *konnakkol* is the rhythm language of Carnatic music. We have looked at some simple *konnakkol* patterns in the previous years, now let us learn to sing or recite a *konnakkol* phrase in *adi tala*.

School choir

ACTIVITY 5.5: KONNAKKOL IN ADI TALA

1st speed: 1 count per beat

2nd speed: 2 counts per beat

3rd speed: 4 counts per beat

8 *akshara* phrase: ThaKaDhiMi ThaKaJhaNu (4 + 4 = 8 *akshara*)

	Beat 1	**Beat 2**	**Beat 3**	**Beat 4**	**Beat 5**	**Beat 6**	**Beat 7**	**Beat 8**
	Clap	Little finger	Ring finger	Middle finger	Clap	Wave	Clap	Wave
1st Speed	Tha	Ka	Dhi	Mi	Tha	Ka	Jha	Nu
2nd Speed	ThaKa	DhiMi	ThaKa	JhaNu	ThaKa	DhiMi	ThaKa	JhaNu
3rd Speed	ThaKaDhiMi	ThaKaJhaNu	ThaKaDhiMi	ThaKaJhaNu	ThaKaDhiMi	ThaKaJhaNu	ThaKaDhiMi	ThaKaJhaNu

Observe the proportionate change in total number of syllables each time the speed changes. Can you relate this to a mathematical concept? Discuss.

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ACTIVITY 5.6: SWARAS IN ADI TALA

Now, let us repeat the same exercise, but instead of using *konnakkol* patterns, we will use *swaras*.

	Beat 1	Beat 2	Beat 3	Beat 4	Beat 5	Beat 6	Beat 7	Beat 8
	Clap	Little Finger	Ring Finger	Middle Finger	Clap	Wave	Clap	Wave
1st Speed	S	R	G	M	P	D	N	Ṡ
2nd Speed	S R	G M	P D	N Ṡ	Ṡ N	D P	M G	R S
3rd Speed	S R G M	P D N Ṡ	Ṡ N D P	M G R S	S R G M	P D N Ṡ	Ṡ N D P	M G R S

Similarly, can you make your own patterns in *adi tala* using *swaras*?

TABLA PATTERNS IN HINDUSTANI MUSIC

Many stalwarts have created beautiful patterns in *Talas* including *Paran*, *Chakradhaar*, *Uthaan*, Fard, and *Palta*.

First, let us recollect the *bols* of *Ektaal*, and then recite the *Paran* given on the next page.

Close-up of man playing the tabla

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ACTIVITY 5.7: SARASWATI PARAN

Composer: Swami Pagal Das

Jayati Jayati Jaya Maatu Saraswati
Cham Cham Chandra Mukut Sohat Ati
Kar Baandhe Sur Vinay Karat
Ley Mridang Dhage Dhage Digan Dhaa
Veena Paani Dhaare — 3

Matras	1	2	3	4	5	6	7	8	9	10	11	12
Bol/Syllable	Dhin	Dhin	Dhage	Tirakita	Tu	Naa	Kat	Taa	Dhage	Tirakita	Dhin	Naa
Paran bols	Jayatijayati	Jaya	Maatu	Saraswati	Chamcham	Chandra	Mukut	Sohat Ati	Karbandhe	Sur	Vinay	Karatley
	Mridang	Dhaage	Dhagedigan	Dhaa	Veena	paani	Dhaare	Veena	Paani	Dhare	Veenapaani	Dhaare
Signs	x		0		2		0		3		4	

ACTIVITY 5.8: TAAL PATTERNS

When reciting *bols*, follow these patterns:

Ek gun — 1 *bol* per beat
Dugun — 2 *bols* per beat
Tigun — 3 *bols* per beat
Chaugun — 4 *bols* per beat

School students singing in a group

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ACTIVITY 5.9: LEADING AND PARTICIPATING IN AN ENSEMBLE

In Grade 7, you have practised chorus singing and canons, try to incorporate what you have learnt into any group song.

- Learn any song.
- Form groups of 15–20 students.
- Assign roles to each team member. Some possible roles—
  - Conductor: the one who ensures the whole performance is synchronised
  - Lead singer
  - Chorus singers
  - Instrument players
  - Providing support by clapping or body percussion
- Now, work together to ensure that each team member has a clearly defined role and is aware of it.
- Rehearse the song multiple times.
- Present it before the class.
- You can also repeat the activity by shuffling the roles.

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A music ensemble or band is like a team with many different roles. Some members will be lead singers, others will be in the chorus. Some will play particular instruments. However, it is important to realise that each member of the team is important for a successful performance.

A concert by Maihar Band, Madhya Pradesh

The Maihar Band is a distinctive orchestra ensemble founded by Ustad Allauddin Khan renowned for harmonious blend of many different musical instruments.

PATRIOTIC SONG

JAYATI JAYATI BHARATA MATA

Bharatam, Jayati Jaya Jaya Mama Bharatam, Mama Bharatam
Jayati Jaya Jaya, Jayati Jaya Jaya, Jayati Jaya
Mama Bharatam, Mama Bharatam
Ho teri jaya, jaya teri jaya, Teri Jaya mama bharatam (3)

Devbhoome namoh namah, Vedbhoomeh namoh namah,
tyaagbhoomey namoh namah
Matribhoomey namoh namah, Gungaan teraa namoh namah,
karoon gaan teraa namo namah
shatta baar teraa namo namah, samman teraa namo namah,
namo namah (3)
Jayati jaya jaya, Jayati jaya jaya ...

Terey ang ang bharey rang rang, naari shakti kay sung sung
sanskriti, udyog, shiksha, kridaa, arogya, samriddhi kaa ley beeda
Urjaa, krishi ko ley karkey sung, harit kraanti bhar daaley rung
vikaas path par datey hooe, unnat unnat jeeney kaa dhang
Hongey anathak sab prayas, naa rukengey baaromaas
swarnim bharat meri maa, hum phir tumhey banayengey
Vishwa guru kaa taaj terey maathey pey sajayengay, sajayengay
Jayati jaya jaya, Jayati jaya jaya ...

jaya, jaya jaya jaya jaya jaya, Jayati jaya ...

Jayati jaya jaya Mama Bharatam ...

Credit: Sangeet Natak Akademi

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ASSESSMENT

CHAPTER 5: DISCOVERING THE ELEMENTS OF MUSIC				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
1	1.1	Understands the concepts of rhythm and metre, and is able to recite *konnakkol*, *shlokas* and *bols*.		
1	1.2	Can sing a patriotic or folk song individually or in a group.		
1	1.2	Is able to sing note patterns in harmony.		

Teacher's Comments and Student's Observations

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6 MUSICAL INSTRUMENTS

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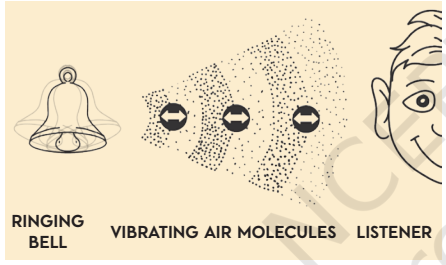
THE SCIENCE OF SOUND

VIBRATION

Sound is produced because of vibrations. When an object vibrates, it creates sound waves, that travel through a medium (air, water, etc.) to reach our ears.

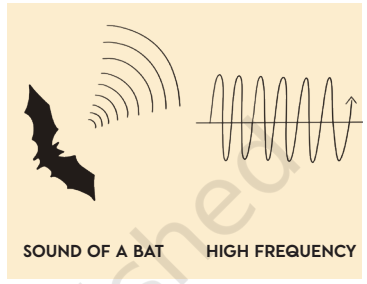


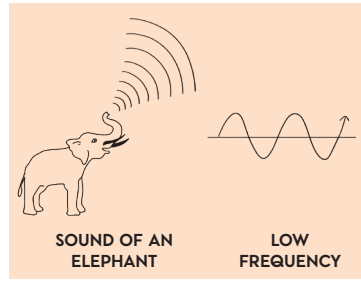
RESONANCE

Through resonance, sound is amplified or made louder. For example, in a percussion instrument, the hollow body or cavity resonates, amplifying the sound.

FREQUENCY

Frequency is the number of vibrations per second. A faster vibration produces higher frequency, resulting in a higher pitch of sound. For example, tightening the tuning peg of a *Sitar* increases its tension and vibrating frequency, resulting in a higher pitch.

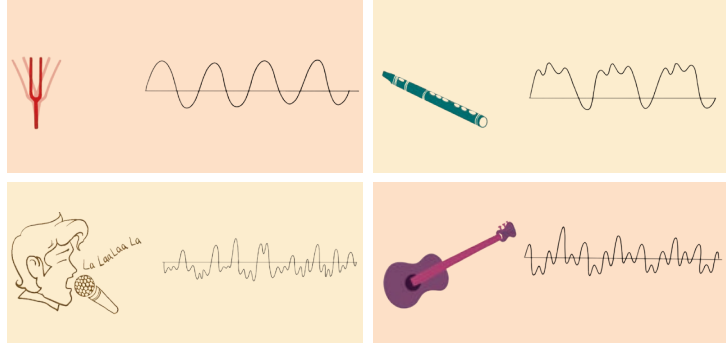




TIMBRE

Timbre refers to the 'tone' or 'colour' of the sound. Timbre varies with the material used for the instrument, construction of the instrument and its playing technique.

Do you think that music is both an art and science? Discuss in class.



Different instruments have varied timbre

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MAKING MUSICAL INSTRUMENTS

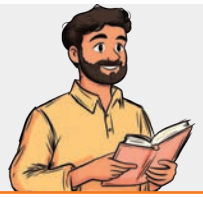
The makers of musical instruments are essential for the survival of traditional art forms. Scientific principles are used in the making of musical instruments.

The instrument maker works with a log of wood to create a cylindrical shape.

The head of the drum is created.

It is then fixed onto the wooden drum.

Straps are tied to help with tuning.



Note to the Teacher: Find an instrument maker in your community or local area. Invite them to the school for a live demonstration of the process of making and maintaining musical instruments. This will give the students a first-hand idea of the importance of these craftspersons in our society.

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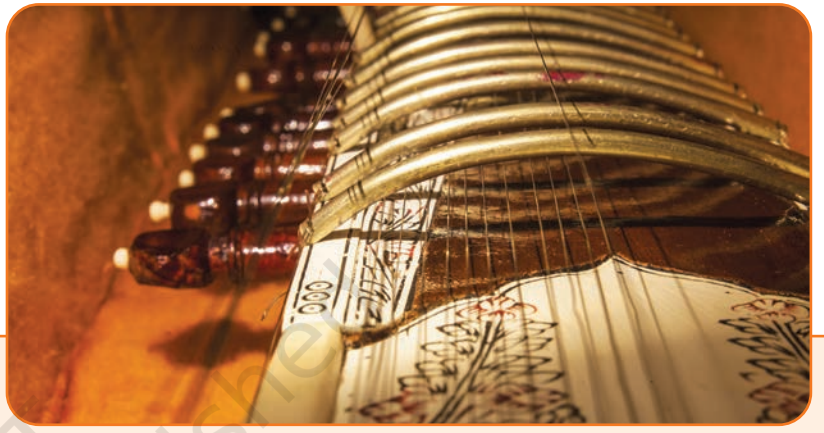
MUSICIANS AND THEIR INSTRUMENTS

Musicians often become synonymous with their instruments. Here are some great musicians and their instruments for you to learn about. If you can, learn about other great musicians from our country!



ANNAPURNA DEVI — SURBAHAR

Annapurna Devi (1927–2018), born Roshanara Khan, was one of the most influential figures in Indian classical music. She was the daughter of the legendary Baba Allauddin Khan of the Maihar Gharana and played the *surbahar*, a bass *sitar* known for its deep, resonant tones. The *surbahar* was an uncommon instrument for women as it is considered physically demanding, but she mastered it and her father considered her his finest student. Although she did not perform publicly, Annapurna Devi was known for her commitment to tradition and her mastery over *ragas*. Her students, including flautist Hariprasad Chaurasia and sitarist Nikhil Banerjee, became some of the most acclaimed musicians of their generation.

ABOUT THE SURBAHAR: The *surbahar* is a plucked string instrument, often called the 'bass sitar', used in Hindustani classical music. It has a deeper and lower tonal range than the *sitar*, making it suitable for elaborate *alaap* sections.

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PANNALAL GHOSH — FLUTE

Pannalal Ghosh lived from 1911 to 1960 and his name was synonymous to Indian flute (*bansuri*). He was a *bansuri* player and also a composer. He was a disciple of Baba Allauddin Khan, and is credited with popularising the flute as a concert instrument in Hindustani classical music. As a child he had picked up a small flute that cowherders usually played and on the basis of the education he was receiving on the *sitar* from his father, he would try to play musical patterns on the flute. At the age of 18, he started focusing his attention on the flute. Ghosh realised that a bigger flute's pitch and sonority would be more appropriate for both classical and light music. Ghosh experimented with various materials including metal and different types of wood, and decided on using bamboo. He finally settled on a flute which was 32 inches long.

He assisted in music production while he was in Calcutta working with New Theatres Ltd. In 1940 he came to Bombay, to further expand his music career. *Sneh Bandhan* (1940) was his debut film as an independent music composer. The popular songs from the film were "*Aabroo Ke Kamaanon Mein*" and "*Sneh Bandhan Mein Bandhe Hue*" sung by Khan Mastan and Bibbo. Pannalal Ghosh jointly scored the background for "*Aandhiyan*" in 1952 along with Ustad Ali Akbar Khan and Pandit Ravi Shankar. He was the first to introduce the seven-hole flute.

MYSORE DORAISWAMY IYENGAR — VEENA

Doraiswamy Iyengar was born into a family of renowned Carnatic musicians in 1920. His father Venkatesh Iyengar served as a Court musician at the Royal court of Mysore, who was efficient equally in flute and Veena. Iyengar started learning the Veena from his father at an early age of 6 years and later went to become the disciple of Veena Venkatagiriyappa. Later, he developed a distinctive style of playing the Veena often referred to as the Mysore Bani. He spent his early years in the village Gaddavalli in Hassan district, Karnataka.

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He was nominated for Asthana Vidvan (Royal musician of the court) of the Mysore court, one to receive this honour very young age. Apart from giving performances, he was engaged in imparting musical knowledge to the members of the royal family.

He was appointed as the Music Director at the All India Radio in Bangalore. He was credited with several awards and titles. The University of Mysore conferred upon him an Honorary Doctorate in 1975, the Prestigious civilian award the Padma Bhushan by the President of India in 1983, the Sangeetha Kalanidhi of the Madras Music Academy in 1984, the Sangeetha Kalasikhamani of the Indian Fine Arts Society Chennai in 1994, the Sangeetha Kalaratna of the Bangalore Gayana Samaj, and the Chowdiah National Memorial Award.

The three musical maestros — Zakir Husain, Shanker Mahadevan and Vikku Vinayakram performing in the concert

ACTIVITY 6.1: FIND THE NAMES OF THE MUSICAL INSTRUMENT

I	B	K	S	L	B	U	M	M	L	E	T	U	L	F
S	R	R	A	I	S	R	A	H	A	B	R	U	S	W
A	T	U	Z	L	A	A	G	M	O	R	S	I	N	G
R	R	V	S	P	O	L	N	C	P	Y	J	S	K	J
O	U	I	D	N	Y	H	A	T	D	I	I	Y	T	A
D	M	O	G	R	A	L	D	V	O	T	A	X	G	W
D	P	L	R	N	B	B	I	P	A	O	V	N	O	A
U	E	I	O	A	A	O	R	R	C	E	R	I	O	H
R	T	N	T	G	L	R	M	L	E	N	A	A	X	K
M	A	T	A	H	G	T	A	N	Y	R	R	N	Y	A
G	U	I	T	A	R	R	A	S	U	A	S	H	F	P
J	Z	Y	U	U	I	P	D	P	T	F	R	E	A	H
R	L	K	T	N	L	A	N	K	P	X	Y	H	B	W
G	X	R	E	Z	F	A	E	O	Z	M	A	S	D	N
C	B	T	W	T	T	E	N	O	H	P	O	X	A	S

Musical instruments Dhol, Kanshi being played

NOTE

Words can go in any direction.

Words can share letters if they cross over each other.

Bansuri, Clarinet, Dholak, Ektara, Flute, Ghatam, Guitar, Morsing, Sarod, Saxophone, Shehnai, Sitar.

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ACTIVITY 6.2: MAP THE INSTRUMENT

Here is a set of percussion instruments from different regions of India. Print an outline map of India and mark where each of these instruments are found and played.

Halge
(Gujarat and Karnataka)

Udukkai
(Tamil Nadu)

Madal/Mandar
(Bihar and Jharkhand)

Tumbaknaari
(Jammu and Kashmir)

Chenda
(Kerala)

Nagara
(Rajasthan)

Pung
(Manipur)

Khol
(East and North East India)

Panchmukh vadya
(Haryana and Southern States)

Anand Lahiri /Gopi Jantra / Gapchu
(Assam, West Bengal, Odisha)

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ACTIVITY 6.3: CROSSWORD

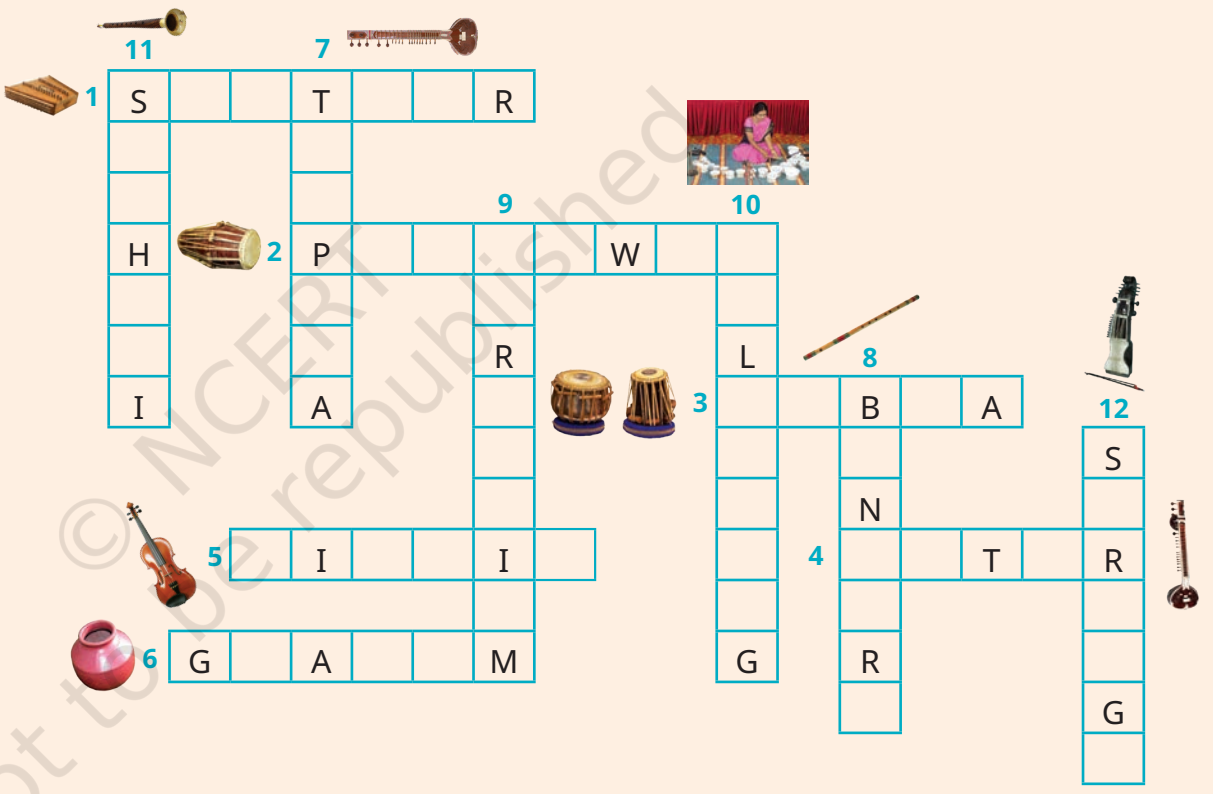
Solve the crossword of musical instruments

Across

1. A string instrument made of hard wood such as walnut or rose wood, having more than hundred strings.
2. A percussive instrument used to sing the *dhrupad* style of Indian classical music.
3. An instrument that was played by the Ustad Zakir Hussain (Padam Vibhushan awardee).
4. The string instrument played by Pandit Ravi Shankar (Bharat Ratna awardee).
5. A string instrument with four strings played through a bow.
6. An Indian percussion instrument that looks like a pot and is made of baked clay.

Down

7. A string instrument which is long necked and has four strings and is played by fingers.
8. Wind instrument traditionally made from Bamboo and has 6 or 7 finger holes.
9. Wind instrument with keyboard that produces sound by blowing air through reeds.
10. An percussion instrument that consists of a set of ceramic or metal bowls filled with water.
11. A wind instrument that was played by Ustad Bismillah Khan (Bharat Ratna awardee).
12. A bow instrument which is popular in folk music of Rajasthan and Sindh.



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ASSESSMENT

CHAPTER 6: MUSICAL INSTRUMENTS				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
3	3.1	Demonstrates awareness about musical instruments and their origin.		
3	3.1	Understands the basic scientific principles of sound and music.		
4	4.1	Is aware of the life and contributions of legendary musicians.		

Teacher's Comments and Student's Observations

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7 INDIAN CLASSICAL MUSIC

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CARNATIC MUSIC

There are seven main *talas* in Carnatic music. They are:

1. *Dhruva*
2. *Mattya*
3. *Rupaka*
4. *Jhampa*
5. *Triputa*
6. *Ata*
7. *Eka*

The three main parts or *angas* that make up a *tala* are:

1. *Laghu (clap and finger counts): notated I*
2. *Drutam (clap and wave): notated as O*
3. *Anudrutam (beat): notated as U*

Note: There can be different numbers of beats in a *laghu*, which is known as *jathi*. Also, not all *talas* have all *angas*.

An important set of vocal exercises to build vocal strength and understand *talas* is the *sapta-tala alankaras*, three of which were introduced in Grade 7. In Grade 8, we will learn to sing and keep *tala* for the remaining four—

MISHRA JATHI JHAMPA TALAM ALANKARAM

I_7 U 0 = 7 + 1 + 2 = 10 Beats

			I_7								0	
S	R	G		S	R	S	R	|	G	|	M	,
R	G	M		R	G	R	G	|	M	|	P	,
G	M	P		G	M	G	M	|	P	|	D	,
M	P	D		M	P	M	P	|	D	|	N	,
P	D	N		P	D	P	D	|	N	|	Ṡ	,
Ṡ	N	D		Ṡ	N	Ṡ	N	|	D	|	P	,
N	D	P		N	D	N	D	|	P	|	M	,
D	P	M		D	P	D	P	|	M	|	G	,
P	M	G		P	M	P	M	|	G	|	R	,
M	G	R		M	G	M	G	|	R	|	S	

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THRISRA JATHI TRIPUTA TALAM ALANKARAM

I_3 0 0 = 3 + 2 + 2 = 7 Beats

I_3			0						0	
s	r	g	|	s	r	|	g	m	||
r	g	m	|	r	g	|	m	p	||
g	m	p	|	g	m	|	p	d	||
m	p	d	|	m	p	|	d	n	||
p	d	n	|	p	d	|	n	S	||
S	n	d	|	S	n	|	d	p	||
n	d	p	|	n	d	|	p	m	||
d	p	m	|	d	p	|	m	g	||
p	m	g	|	p	m	|	g	r	||
m	g	r	|	m	g	|	r	s	||

An ensemble of (L-R) — mridangam, morsing, violin and ghatam

Artists playing the nadaswaram — a double reed wind instrument from South India

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KHANDA JATHI ATA TALAM ALANKRAM

$I_5\ I_5\ 0\ 0 = 5 + 5 + 2 + 2 = 14$ Beats

I5						I5						0			0		
s	r	,	g	,	|	s	,	r	g	,	|	m	,	|	m	,	||
r	g	,	m	,	|	r	,	g	m	,	|	p	,	|	p	,	||
g	m	,	p	,	|	g	,	m	p	,	|	d	,	|	d	,	||
m	p	,	d	,	|	m	,	p	d	,	|	n	,	|	n	,	||
p	d	,	n	,	|	p	,	d	n	,	|	S	,	|	S	,	||
S	n	,	d	,	|	S	,	n	d	,	|	p	,	|	p	,	||
n	d	,	p	,	|	n	,	d	p	,	|	m	,	|	m	,	||
d	p	,	m	,	|	d	,	p	m	,	|	g	,	|	g	,	||
p	m	,	g	,	|	p	,	m	g	,	|	r	,	|	r	,	||
m	g	,	r	,	|	m	,	g	r	,	|	s	,	|	s	,	||

CHATUSHRA JATHI EKA TALAM

Alankaram: I_4 = 4 Beats

I_4				
s	r	g	m	||
r	g	m	p	||
g	m	p	d	||
m	p	d	n	||
p	d	n	S	||
S	n	d	p	||
n	d	p	m	||
d	p	m	g	||
p	m	g	r	||
m	g	r	s	||

Students singing and playing instruments

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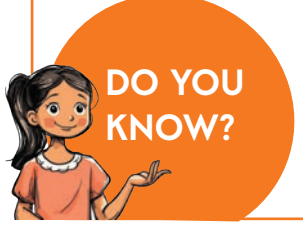
SRI GANANATHAM BHAJARE

Before singing this song, sing the *arohana* and the *avarohana*. Try keeping the *tala* as you sing the composition.

Rupaka tala is a rhythm cycle of 6 beats.

This composition is a *kriti*. There are three main parts of a *kriti*: ***pallavi, anupallavi*** and ***charanam***. After singing the ***anupallavi***, you return to the *pallavi* line. And after singing the ***charanam***, you return to the *pallavi* line again. This *kriti* has an additional portion in *madhayama kala,* which is sung twice as fast as the rest of the composition.



SRI GANANATHAN BHAJARE

Ragam: Ishamanohari

Talam: Rupaka

Composer: Muthuswami Dikshitar

Arohanam: S R2 G3 M1 P D2 N2 Š

Avarohanam: Š N2 D2 P M1 G3 M1 R2 S

PALLAVI

1	S	,	R	G	R	,	||	R	,	G	M	P	,	||	
	Sr	i	Ga	na	na		||	th	am	Bha	ja	re		||	
	N	,	D	P	M	,	||	G	,	R	S	$\dot{N}_3$	,	||	
	ch	it	ta	Pa	ra	a	||	sh	Ak	ti	yu	th	am	||	
2	S	,	R	G	R	,	||	R	,	G	M	P	,	||	
	Sri		Ga	na	na		||	th	am	Bha	ja	re		||	
	ṠNN,		D	P	M	,	||	G	,	R	S	$\dot{N}_3$	,	||	
	Chit		ta	Pa	raa		||	sh	ak	ti	yu	th	am	||	(sri)

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MADHYAMA KALAM

Ṡ	,	Ṡ	,	N	,	D	,	N	D	P	M	||
Ra		ga			dwesha				diRahita			||

G	M	P	,	D	P	D	N	Ṡ	N	Ṡ	,	||
			RamaneeyaHrdaya						Viditham			||

R	,	G	Ṁ	Ṙ	G	-	Ṡ	,	N	D	P	||
			SirGuruguhaSan							muditam		||

N	,	N	,	D	-	P	M	G	,	R	S	M_3	||	
	Chinmu							laKamalasthitham					||	(sri)

ANUPALLAVI

G	,	G-M	,	M	||	P	,	Ṡ	N	Ṡ	,	||		
Naa		gaYag		Na	||	su		tra	Dha	ram		||		
N	,	D	N	P	,	||	M	,	G	R	S	Ṇ3	||	
Na		da	La	yaa		||	nan		da	ka	ram		||	
G	,	G-M	,	M	||	P	,	Ṡ	N			Ṡ,,Ṙ	||	
Naa		gaYag		na	||	su		traDha				ram	||	
ṠNN,	D	N	P	,	||	M	,	G	R		S	Ṇ3	||	
Na	da	La	yaa		||	nan		da	Ka		ra	m	||	(sri)

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CHARANAM

R	,	G-M	,	R	||	G	,	S-R	,	,	||	
Aa		gama		di	||	San		Nutham			||	

S	Ṇ3	Ḍ	P	,	G	||	R	,	Ṇ3S	,	,	||
Ak	hi	la	De		Va	||	Pu		Jith	am		||

S	,	G-R	,	M	||	G	,	P-M	,	,	||	
Yo		gish	aa	li	||	Bh	aa	vith	am		||	

P	,	G-M	,	R	||	G	,	M-P	,	,	||	
Bho		gish	aa	li	||	Se	,	vith	am		||	

Students singing a group song

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RAAG ASAVARI

This *raga* is originated from *asavari thaat*. In this *raga*, the notes—*gandhar*, *dhaivat* and *nishad*—are *komal*, and the remaining notes are *shudh*. Its *vaadi* note is '*dhaivat*' and the *samvaadi* note is '*gandhar*'. The '*gandhar*' and '*nishad*' are missing notes in *aroh* (ascending order), due to which the *jathi* of this *raga* is *audav-sampoorna*. The singing time of this *raga* is the second quarter of the day. A *raga* similar to this is *jaunpuri*.

Raag	—	*Asavari*
Thaat	—	*Bhairavi*
Aroh	—	S, R, M P, D, Ṡ
Avroh	—	Ṡ N D, P, M G, R, S
Pakad	—	R, M, P, N D P
Varjit swar	—	G, N, in *aroha*
Jathi-audav	—	*Sampoorn*
Komal swar	—	G, D, N,
Vadi swar	—	*Dhaivat*
Samvadi swar	—	*Gandhar*
Singing time	—	11.00 a.m. to 1.00 p.m.

RAAG ASAVARI LAKSHAN GEET TEENTALA

Sthayi

Kanha mohe aasavari raga sunaye gani ko aarohan me chupaye

S	R	M	R	M	P	D	P	D	Ġ	Ṙ	Ṡ	Ṙ	N	D	P

Antara

Dhaivat vadi g samvadi madhym sur grah nyas supanchmavrohan sang purn dikhavat

S	R	M	R	M	P	D	P	D	Ġ	Ṙ	Ṡ	Ṙ	N	D	P

ACTIVITY 7.1

ACCOMPANIMENT

Play a musical instrument you know to accompany one of the compositions you have learnt in this chapter.

TEMPO CHANGES

Sing any of the pieces from this chapter at a lower tempo, and then at a higher tempo. Explore how a change in tempo changes the mood.

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HINDUSTANI MUSIC

RAGA ASAVARI— TEENTAAL LAKSHAN GEET

Kramik Pustak Mallika Part 2, Page no. 362

Matra	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Bol	Dha	Dhin	Dhin	Dha	Dha	Dhin	Dhin	Dhin	Dha	Tin	Tin	Ta	Ta	Dhin	Dhin	Dha
Symbol	X				2				0				3			

STHAYI

								D		N				M	P
								M	pṠ	D	P	D	M	PD	MP
								Ka	nha	Mo	he	Aa	sa	va	ri
X				2				0				3			
M		G		M				N	N	N		D			
G	-	R	S	R	M	P	-	D	D	D	-	N	D	P	DM
Ra	ऽ	ga	Su	na	ऽ	ye	ऽ	Ga	ni	Ko	ऽ		ऽ	Ro	ऽऽ
X				2				0				3			
P		M	P	M		S									
M	P	PD	MP	G	-	R	S								
ha	n	Me	Chu	pa	ऽ	ऽ	ye	S	R	M	R	M	P	D	P
X				2				0				3			
D	Ġ	Ṙ	Ṡ	Ṙ	N	D	P								
X				2				0				3			

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ANTARA

								p			m	n		n	
								M	-	P	P	D	-	D	-
								Dhai	ऽ	va	t	Va	ऽ	di	ऽ
				2				0				3			
d								n		n					
Ṡ	-	Ṡ	Ṡ	Ṡ	-	Ṡ	-	D		D	D	Ṡ	Ṡ	Ṡ	Ṡ
G	ऽ	Sa	m	Va	ऽ	di	ऽ	M	ऽ	dhya	m	Su	r	Gra	ha
X				2				0				3			‿
	m	ṡ		n				p		p		n		m	p
ṠṘ‿	Ġ	Ṙ	Ṡ	Ṡ	ṘN‿	D	P	M	P	Ṡ	-	D	P	PD‿	MP
Nya‿	ऽ	s	Su	pan	ऽऽ‿	Cha	ma	a	va	Ro	ऽ	ha	n	Sang‿	ऽऽ‿
X				2				0				3			
m															
G	G	R	S	R	-	S	S								
Pu	r	n	Di	Kha	ऽ	va	t	S	R	M	R	M	P	D	P
X				2				0				3			
n	d														
D	Ġ	Ṙ	Ṡ	Ṙ	N	D	P								
X				2				0				3			

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RAGA ASAVARI, JHAPTAL— SARGAM GEET

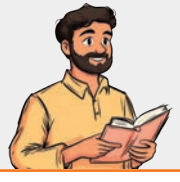
Matra	1	2	3	4	5	6	7	8	9	10
Bol	Dhi	Na	Dhi	Dhi	Na	Ti	Na	Dhi	Dhi	Na
Symbol	X		2			0		3		

STHAYI

R	M	P	N	D	P	M	P	G	M
X		2			0		3		
R	S	Ṇ	Ḍ	SR	MP	D	P	MG	RS
X		2			0		3		

ANTARA

M	P	D	D	S	S	S	S	R	-
X		2			0		3		
Ġ	Ṙ	Ṡ	N	DP	MP	DP	MP	G G	RS
X		2			0		3		



Note to the Teacher: Have you listened to the programme *Sangita Sarita*? Listen to it and you will get multiple ideas of how music is connected with different aspects of life. Try listening to music related to the above *ragas* through concert, your acquaintances, or any other internet resource. As you hear *ragas* performed by different artists, you will be able to understand the depth in each ragas.

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BHAKTI SANGEET AND SUFI *QAWWALI*

Devotional music in India has its roots in the Bhakti movement, a significant religious, social and literary movement that swept across India beginning from the 6th century CE, and reaching its peak during the 15th–17th century CE. It led to a spiritual revival emphasising devotion, and significantly influenced Indian music, leading to the creation of new musical forms like *kirtanas* and *bhajans*. Some prominent bhakti poets include Mirabai and Tulsidas in northern India, and Haridasa saints like Purandara Dasa and Kanakadasa in the southern India.

Similarly, Sufism is a mystical dimension of Islam that emerged around the medieval period in India. Sufi saints like Khwaja Moinuddin Chishti and Baba Farid focused on inner devotion and spiritual experience as a means of connecting with god. The Sufi *Qawwali* genre of music arose from this philosophy and continues to be widely practised and performed, especially in Punjab and the western regions of India.

Warkari (pilgrims) singing bhajans

Sufi whirling dervish performance

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Here is a *bhajan* by Tulsidas.

THUMAK CHALAT RAM CHANDRA

Thumak Chalat Ram Chandra Baajat Paijaniya

Kilak Kilak Uthat Dhave Girat Bhumi Latpataye,
Dhaya Maat God Let Dashrath Ki Raniya

Tulasidas Ati Aanand Dekh Ke Mukharvind,

Raghuvar Chhabi Ke Samaan Raghubar Chhavi Baniya

The following is a Sufi *Qawwali* that is sung in both traditional and contemporary music.

DUMA DUM MAST KALANDAR

Ho laal meri pat rayhio bala jhoole laalan,
Sindhri da,
sehwan da sakhi shabaaz kalandar

Duma dum mast kalandar,
Ali dum dum de andar,
Ali da pehla number

Duma dum mast kalandar,
Ho laal meri Ho laal meri ...

Char chirag tere baran hamesha,
Panjva main baaran aayi bhala jhoole laalan,
Sindhri da ...

Goswami Tulsidas, Awadhi, hindi poet

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ASSESSMENT

CHAPTER 7: INDIAN CLASSICAL MUSIC				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
1	1.1	Ability to sing basic songs in Carnatic and Hindustani music.		
1	1.1	Ability to keep *tala* while singing or listening to a composition.		
4	4.1	Understands the importance of the Bhakti movement and is able to sing a devotional song.		

Teacher's Comments and Student's Observations

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8 INSPIRATION AND IMAGINATION

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INSPIRING ARTISTS

We may assume that musicians and artists are born with a natural talent or gift, and that they are lucky to be on stage and perform in front of people. But, many musicians had to overcome a disability or a difficult circumstance in their lives to achieve success.

RAVINDRA JAIN (1944 – 2015)

Ravindra Jain was a well-known music composer and songwriter, who mainly worked in Hindi films. Despite being blind, he became one of India's most loved musicians. He composed music for more than 200 Bollywood films, and also composed music for the popular television series, *Ramayan*. Ravindra Jain won the Filmfare award for Best Music Director for *Ram Teri Ganga Maili* (1985), and also performed in hundreds of live and TV shows.

ACTIVITY 8.1: ARTISTS WHO OVERCAME CHALLENGES

- Do you know about any artist in your community, region or state who is differently-abled, or had to break barriers to pursue their passion?
- Learn about artists like Ghatam Suresh Vaidyanathan and Puttaraj Gawai.
- Find out more about the artist including—
  - Where they are from?
  - What is the art form they practise?
  - How they started learning or pursuing their passion?
  - What were the specific challenges they had to overcome?
- Listen to their music and watch videos of their performance or interviews.

Reflect on what you can learn from their lives and share it with your classmates.

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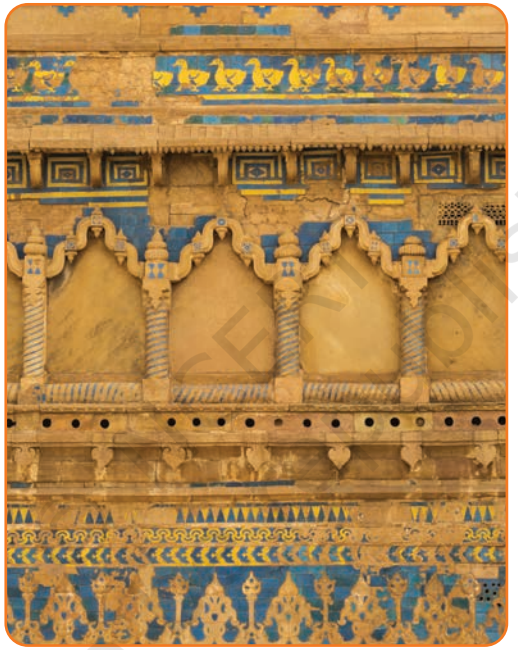
MUSICAL MONUMENTS

Many temples and historical buildings have deep connections with music.

Several temple sculptures depict musical instruments being played. Here are a few examples —

Chennakeshava Temple, Belur, Karnataka



Gwalior Fort, Gwalior, Madhya Pradesh

Konark Sun Temple, Konark, Odisha

- Find out more about how each of these heritage monuments are connected to music.
- Write a page about each of them.
- Find out whether music concerts or festivals are conducted in these sites in present times.

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MUSICAL PILLARS

Indian temples have a tradition of musical pillars. Due to the material of the stone and the precise carving of the pillar, they produce musical notes when struck, which is indeed a marvelous coming together of music, science and sculpture.

1. Vijaya Vittala Temple, Hampi, Karnataka

   Features: 56 pillars that produce musical notes.

2. Airavateshwara temple, Darasuram, Tamil Nadu

   Features: A stone staircase that produces different notes when tapped.

3. Padmanabha Swamy temple, Thiruvananthapuram, Kerala

   Features: Carved stone, Kerala pillars that produces musical notes when struck.

How do these pillars work?

Airavateshwara temple, Kumbakonam, Tamil Nadu

Vijayavitthala temple, Hampi, Karnataka

Padmanabha Swamy temple, Thiruvananthapuram, Kerala

- The pillars are made of resonant stone that vibrate at clearly audible frequencies.
- They are often hollow and have varying densities, allowing different frequencies to be produced.

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ACTIVITY 8.2: EXPLORE A MUSIC INSTITUTION

- Do you know a local music school or venue? If not, try searching online or asking family and friends.
- Find out more about what this institution does. Do they conduct music classes? Do they organise concerts? What other activities take place in that institution?
- If you can, visit there and understand more about their activities.
- You may even discuss with your parents about joining a music class in-person or online.

Group of girls attending a music school in Mysore, India (1895)

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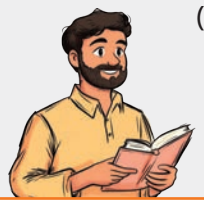

Note to the Teacher

(1) There may be some music institutions that are in your vicinity. Explore the possibility of taking the students to the institution on a field trip to get a first hand experience of a music environment.

(2) Have you heard of—

(i) Shillong Chamber Choir and

(ii) Chhatisgarh—Bastar Band or any other traditional indigenous band being played in India. Record how you felt after listening to them. Research on other communities who have orchestral or vocal bands.

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IMAGINING MY FUTURE

Over this year, we have explored a lot of different ideas about the elements of music, instruments, songs and emotions. We have also been inspired by the lives of musicians and legends. You can be successful too, with focus and dedication, and contribute to building a stronger nation. Let us spend some time imagining your future.

Tribal folk art depicting playing of indigenous musical instruments

ACTIVITY 8.3: REPORT ON YOUR FUTURE SELF

Write a newspaper article about yourself (in the third person point of view), twenty years from now. Before you start writing, think and note down points for the following:

Whatever career you have selected;

- What are some of your major accomplishments?
- Contribution of music or any other art form in your personal life.
- What is the milestone event you would like to report?
- What do you like to do at present?
- Any other interesting details about your personal life.
- Your future dreams.

If you need some inspiration, look at the biographies and achievements of the people you admire. Remember, you have the power to make this world a better place.

Create a draft using these points, and then, think of an eye-catching headline. Write a final article of 400–500 words in length, and post it on your class notice board.

Extension activity: Think of how media and reporting may evolve in the future. If you prefer a podcast, a short form video, or a blog to a newspaper article, try one of those formats.

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ACTIVITY 8.4: MUSICAL AUTOBIOGRAPHY

A musical autobiography uses music to tell the story of one's life. To do this activity, follow these steps: Think about your life so far, and note down some important details you want to share, like where you were born, something about your family, the interesting things you have done, your hobbies, and anything else you want people to know about you. For each of these details, identify a piece of music that represents what you would like to convey. Write a few sentences on why this song is relevant to your autobiography. Share the songs and descriptions with the class.

Extension activity: Take events from your personal history, and write song for your musical autobiography. Think about the lyrics, melody and its arrangement, and how they support the story.

On my way to become a drummer

Stepping into the rhythm of an ensemble of orchestra and choir

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ASSESSMENT

CHAPTER 8: INSPIRATION AND IMAGINATION				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
2	2.2	Ability to use music to tell a personal story.		
3	3.2	Reflects on a music performance or a visit to a music institution.		
4	4.1	Engages with music in contemporary genres and by contemporary artists.		

Teacher's Comments and Student's Observations

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9 MY WORLD OF MUSIC

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How do you relate to music in your life? Today, music is found in a variety of contexts and situations—from reinterpretations of traditional songs, to the latest advertisement or anthem, music is everywhere. Let us explore some of these diverse contexts of music. Shall we start with singing some popular songs?

TRADITIONAL MUSIC IN POPULAR CULTURE

There are many examples of traditional music, both folk and devotional, that have found their way into popular culture and have been adapted into films or pop music. This helps the music reach a new audience of people who can also enjoy it.

Two examples of songs that are traditional in nature and have become very popular are given on next page.

ACTIVITY 9.1

NIMBOODA NIMBOODA

Nimbooda nimbooda is a traditional Rajasthani folk song, performed by the Langa and Manganiar musicians. Such songs have been used in films and have gained immense popularity.

Manganiar children performing with their guru at Mehrangarh Fort, Jodhpur, Rajasthan, India at World Sufi Spirit festival

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Listen to the traditional and the bollywood version of the song. What do you like about both versions, and how are they different?

Now, learn to sing the song!

SONG FROM RAJASTHAN

Nimbooda Nimbooda Nimbooda
Arre Kaacha Kaacha Chhota Chhota
Nimbooda Layi Do
Arre Layido Layido Laydo,
Arre Layido Layido Laydo —
Nimboo Layido

Ja Khet Se Hariyala Nimbooda — Layido
Aa Nimboo Layi Layi Layi — Layido
Ah Ha Deewanon Ki Boori
Nazar Se Bachna Ho To Sunlo
Arre Khatto Khatto Nimboo
Tez Churi Se Sar Pe Kaato
Phir Chhota Chhota Nimbooda
Kya Jaadu Karega Dekho
Ki Boori Nazar Vo Khatti Hoyegi
Phir Char Raste Pe Vo Utar Giregi
To Layido Layido Laydo,
To Layido Layido Laydo

SONG FROM KASHMIR

Rind posh maal gindney draayi lo lo
shoobi shaabash chaaney pout tchhayi lo lo
Raaz haeniziyaani naaz kya aenzini gardan
ya illaehi chashme badh nish rachhtan
Gaschhi kya kam chaani baargahi lo lo
shoobi shaabash —
Rind posh —

Zaeli vankan baeli yeli laagi shumaar
pache lagnaes gaenzraan lachi ty hazaar
teymi shaayi no maklan paayi lo lo
shoobi shaabash —
kalmoyas tal chhi aeshqae bombaeri
Paelinaafaeyi wolmut mushk adfar
heynzi paeraan tchonzae ty taayi lo lo
shoobi shaabaash —

Ronni goudkuy yaamat bozum saaz
saaz bozney aamut shah e yandraab
Poshmal chham posh kuli daayi lo lo
shoobi shabash —
Rind posh maal

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MEANING

The Kashmiri song '*Rind posh maal*' describes the landscape of Kashmir, which has the beautiful lake, forest, trees, flowers, mountains, etc. The landscape is described to make everyone appreciate and know about its beauty.

APPLICATIONS OF MUSIC

Music has an important place in advertisements, sporting events and more.

Have you heard songs written about products in advertisements? These are known as **jingles**, and are meant to be catchy for people to remember brands and products.

Name some popular jingles that you remember.

Major sporting events like *Khelo* India and the Olympics also have their signature tunes, and theme songs. These tunes and songs help create a feeling of community among the people attending the events. List out some sporting events which have theme songs and tunes that you may remember. You can pick an issue or a campaign of national importance.

In movies, in addition to the background score and songs, sometimes you will hear a particular theme being played whenever a specific character appears. This is put in movies to highlight the actions or presence of the particular protagonist.

ACTIVITY 9.2: CREATE A JINGLE

- Choose a product. It could be something you use everyday.
- What are some features of the product that make it attractive for others to buy it?
- Using these features, write a few lines which will be the lyrics for your jingle.
- Set your words to a tune or rhythm, and feel free to add sound effects.
- Share your 15–30 second jingle with the class.
- As an additional activity, you can draw an advertisement poster for your product, using the tag line from your jingle.

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MUSIC AND CLIMATE CHANGE

Today, climate change and global warming are threatening to cause irreversible damage to humans, and the planet. We must all take steps at individual and collective level in our own way to preserve the environment from further damage. One way to spread more awareness about the importance of the natural world with plants, animals and birds, is through music.

The Clean Ganga movement is a project undertaken by the Government of India to restore and revitalise the Ganga river. A theme song of this movement, 'Namami Gange' is available online. You can find it and listen.

ACTIVITY 9.3: WRITE A SONG FOR CHANGE

- Divide your class into groups of 5–6 students each.
- Choose a nationally important issue or campaign, such as *swach bharat*, clean ganga, *beti bachao beti padhao*, etc.
- Now, you can write an anthem for the chosen movement. Here are some ideas on how you could go about it.
  - First, write down some of the key points you would like to express through the song.
  - Find a chorus or hook line that encapsulates the message of the song.
  - Write two verses that explore the theme.
  - You can first think of a tune and then, write lyrics to the tune, or write the lyrics first and then, set it to tune.
  - Work on refining the song.
  - Share it with your friends in class and if possible, present it during the school assembly.

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We have explored several facets of music and how they are created. Some of you may enjoy music. If this is so, have you wondered how you could continue to work with music as a career? You may be surprised to know that besides being a singer or an instrument player, there are many different careers in music. Some of them are discussed below.

CAREERS IN MUSIC OR OPTIONS TO MAKE MUSIC A PART OF YOUR LIFE

1. SOUND ENGINEER

A sound engineer, also known as an audio engineer, is responsible for recording, mixing and reproducing sound for live performances, and recordings. They use audio equipment like microphones, speakers and mixing consoles to ensure good quality of the sound.

2. MUSIC PRODUCER

A music producer helps artists record their songs, album or project. Music producers bring an artist's vision to life. It is the music producer's job to ensure that the finished product is good, and to see that the artist's plan for the album or song is carried out successfully.

3. EVENT MANAGER

An event curator or manager puts together one or more aspects of a live concert, including contacting and selecting artists to perform, promoting the event, earning revenue through ticket sales and sponsorships, and ensuring all the requirements for the concert, such as venue, sound, lights, etc., are in place.

4. MUSIC THERAPIST

Music therapists are professionals who use music as a tool to relieve pain, manage stress, support mental health and rehabilitation for their patients or clients. Depending on the treatment needs, a music therapist may be required to create music, or select and play appropriate songs or *ragas*, as well as engage

Music therapy

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their clients in active listening and responding to music. Music therapy is a growing area, with many research experiments being conducted. It lies at the intersection of music, science and medicine.

5. MUSIC EDUCATOR

Music educators teach music to students at different places, such as schools, universities, music conservatories or online. Some may teach music to groups of students or a choir at a school, while others may teach select students individually. Sometimes

A music class of parents and teachers

music educators use songs to teach concepts of maths and science. To be a music educator or teacher, you must have good knowledge and training in music, and also enjoy interacting with people.

ACTIVITY 9.4: RESEARCH CAREERS IN MUSIC

Do you know of any other career options in music? Research 'careers in music' online. Pick one career, and write a few lines about what the job involves and share your perspectives with your class.

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ACTIVITY 9.5: BEHIND THE SCENES

Do you know a grown up who has a job in music?

Speak to them and understand what their typical day looks like.

If possible, ask them if you could join them for a half day, when they are working and understand what their work is like.

Share what you learnt with your friends and teacher in class.

Would you like a career in music? Reflect and share it with your friends.

Ustaad Amjad Ali Khan's concert

ACTIVITY 9.6: EVENT PROMOTION

Learn about how events are organised or promoted by volunteering to help a local musician or music presenter in an event.

Consider the stages to organise and plan an event, and refer to your Grade 7 music textbook if needed.

Identify the musician or organiser you would like to volunteer and approach them with the permission of your school.

While designing a promotional plan, think of how you can collect information—how can you spread word about the event in a way that would be interesting to people of your age? Consider online, and offline promotion, hyperlocal communication or even a contest to create interest. Submit your promotion plan to your teacher and the musician or organiser you are volunteering with for approval.

Ask if you can help and learn about the other aspects of the performance, whether it is ticketing, stage design, light, sound or other activities.

Document the process and performance, and share your report with the class.

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ASSESSMENT

CHAPTER 9: MY WORLD OF MUSIC				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
2	2.1	Appreciates the interconnection betweem music genres.		
2	2.2	Understands the applications of music and is able to create a jingle.		
3	3.2	Expresses insights on the work of a music professional.		
4	4.2	Is aware of various career opportunities in music, and is able to make a presentation on the same.		

Teacher's Comments and Student's Observations

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SUMMATIVE ASSESSMENT

Music	Examples of Summative Assessment	Criteria for Summative Assessment
Individual	❖ Students may asked to choose and present a song on a given theme. Student is asked to create a presentation on an artist, musical monument, or musical institution. ❖ Student may asked to present a simple classical composition, along with *arohana* and *avarohana* and while keeping *tala*.	❖ Ability to choose appropriately and sing fluently in pitch and rhythm. ❖ Quality of research, presentation and communication abilities. ❖ Ability to sing the correct notes of the *raga* and maintaining the *tala*.
Group	❖ The class presents a performance that showcases their ability to work in groups, assign roles, divide responsibilities, etc.	❖ Creative ideas, coordination, teamwork and enthusiasm.

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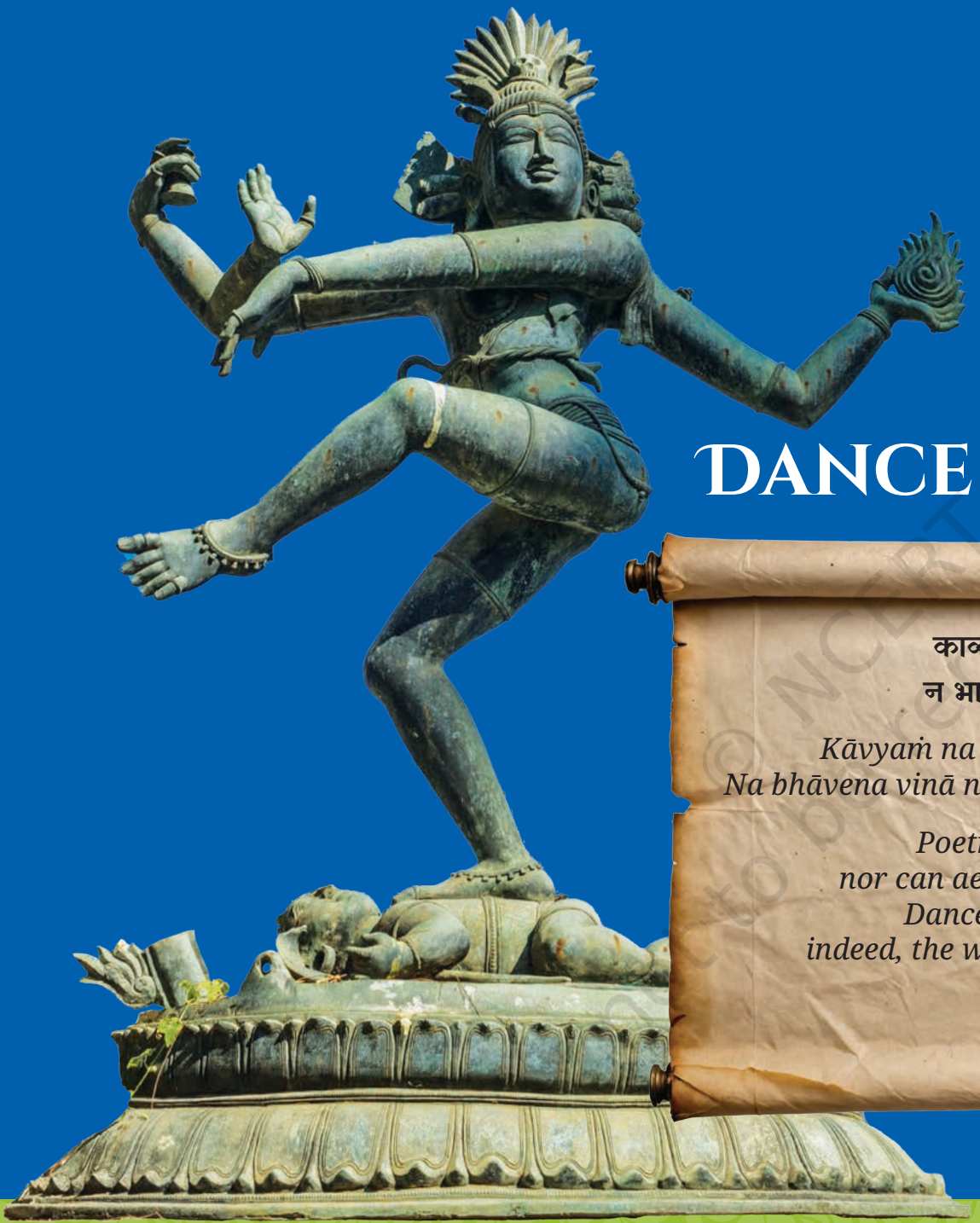

DANCE AND MOVEMENT

काव्यं न भावेन विना न भावेन विना रसः ।
न भावेन विना नृत्यं न भावेन विना जगत् ॥ ८॥

Kāvyaṁ na bhāvena vinā, na bhāvena vinā rasaḥ |
Na bhāvena vinā nṛtyaṁ, na bhāvena na bhāvena vinā jagat | | 8

Poetry cannot exist without emotion,
nor can aesthetic essence (rasa) arise without it.
Dance cannot exist without emotion —
indeed, the world itself cannot exist without emotion.

— Shloka no. 8 from Sangita Damodara
by Pandit Shubhankara

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NOTE TO THE TEACHERS

Please provide a spacious hall for students to move and dance. The space must have ample ventilation and adequate lights. Guide the students according to their ability to adapt the principles provided below. Help them to form groups and work as a team.

Pedagogy Principles

1. Help students understand the importance of a relaxed body for dance and the importance of breath.
2. Understand the concept of a still point and movement emerging and finishing in still point.
3. Learn about the cultural diversity of India through its major traditional and various folk dance forms.
4. Use of hand gestures as a communicative device.
5. Expression of emotions—comfort level in expressing emotions. Encourage students to express both positive and negative emotions to foster emotional well-being.
6. Learning concepts of inclusivity and gender sensitisation by role-playing in traditional dances.
7. Understanding contemporary Indian dance and its role in popular culture. Exploring creativity with movements.
8. Learning and researching notable Indian dance personalities.
9. Understand the importance of teamwork and collaborative effort in dancing.
10. Holistic appreciation of dance and movement, and embracing the importance of nature.

The Curricular Goals and Competencies are given on next page.

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CG-1 Develops openness to explore and express themselves through various Art forms.

C-1.1 Expresses confidently their personal and everyday life experiences through a variety of Dance and Movement activities.

C-1.2 Demonstrates flexibility in the process of collaboratively developing Dance and Movement practices.

CG-2 Applies their imagination and creativity to explore alternative ideas through the Arts.

C-2.1 Creates and performs Dance and Movement sequences that challenge stereotypes observed in their surroundings (such as gender roles).

C-2.2 Connects elements of Dance and Movement, *mudras*, gestures, and postures with personal experiences, emotions, and imaginations.

CG-3 Understands and applies artistic elements, processes, and techniques.

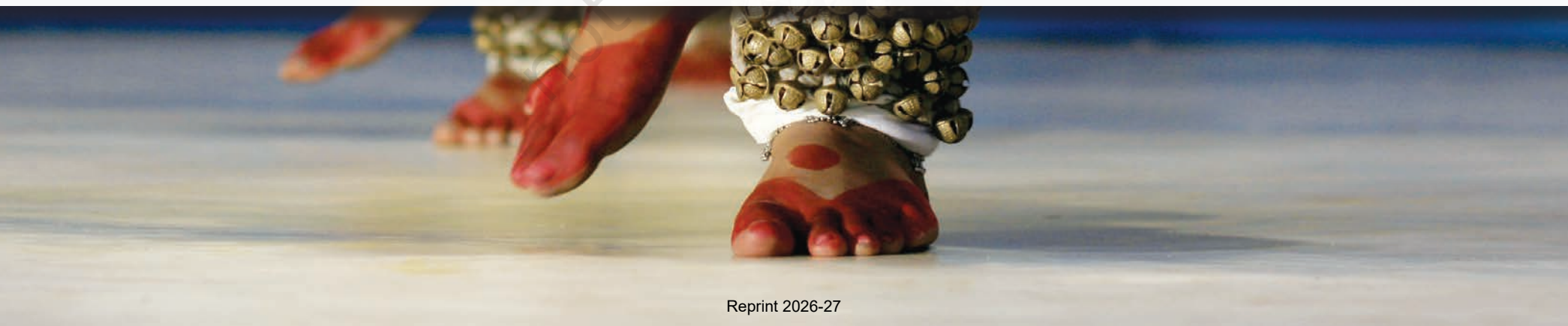
C-3.1 Demonstrates stage etiquette, care for stage equipment, props, and costumes; and makes informed choice while using Dance and Movement techniques.

C-3.2 Reworks ideas and expressions used in Dance and Movement from the stage of planning to final performance, and reviews the entire process.

CG- 4 Acquaints themselves with a range of aesthetic sensibilities in regional arts and cultural practices.

C-4.1 Demonstrates familiarity with various local, and regional forms of Dance and Movement.

C-4.2 Describes the life and work of a few local dancers and movement artists in their region and across India.



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10 INNER DYNAMICS OF DANCE

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1. BREATH IN DANCE

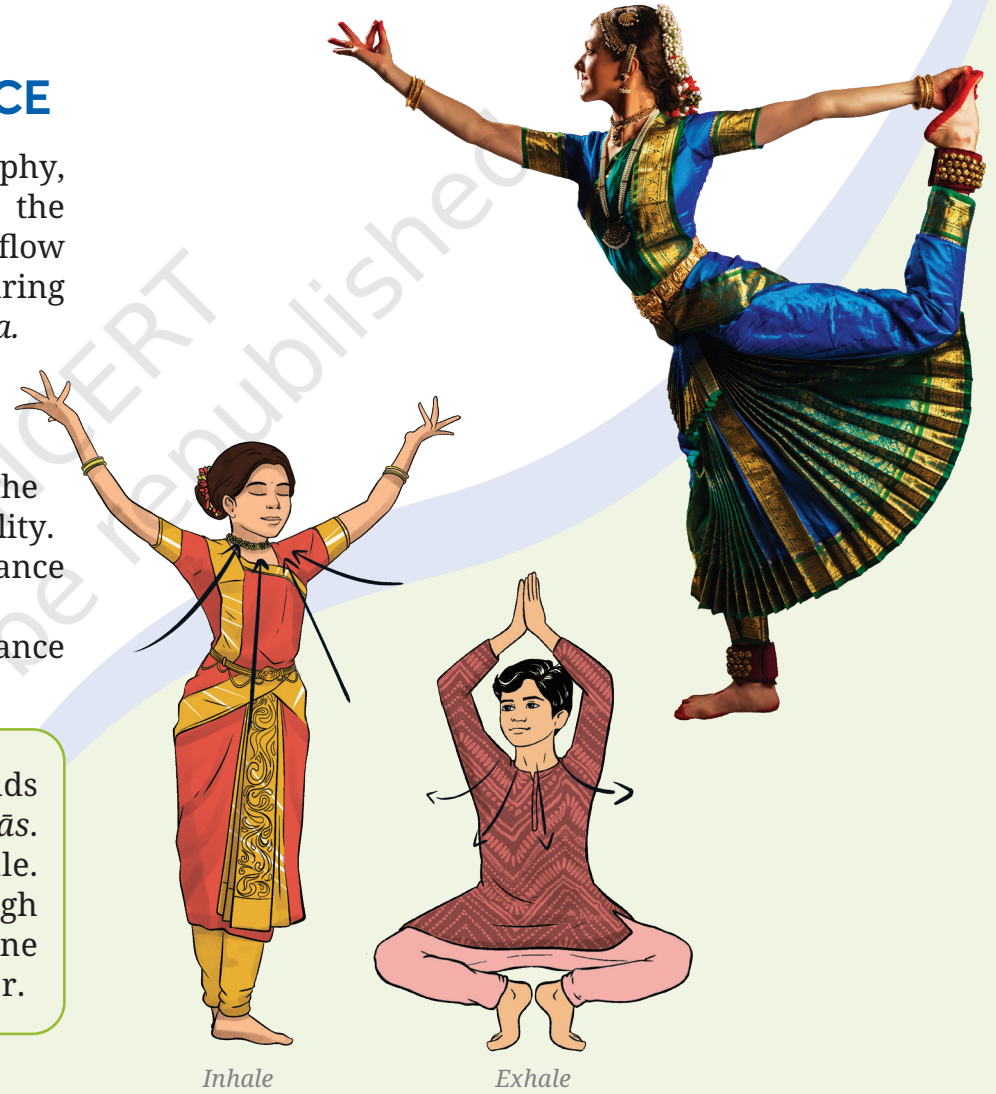
According to yogic philosophy, the word '*prāna*' refers to the vital breath of life. The flow of breath that occurs during inhalation and exhalation is known as *prānāyama.*

Dance is also fuelled by this life force, *prāna.*

Dance movements begin with the equipoise, i.e., a relaxed spine. Breathing helps to relax the body, especially the spine, which enables the body to move with maximum agility and stability. Breathing forms the link between two seamless dance movements.

Breath plays a significant role in physical dance movements and also while conveying emotions.

In dance, the body stretches, bends and expands better with an inhale, just like in yoga *āsanās.* When it contracts, it does so with an exhale. While holding a static posture, relaxing through the breath and focusing on elongating the spine help to balance and hold the position for longer.



Inhale *Exhale*

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ACTIVITY 10.1: BREATHING IN STILLNESS AND MOTION

- Divide yourselves into four groups.
- Each group will hold a dance posture practised in earlier classes. Observe the flow of breath through the movement of your spine.
- Then, work out a movement with expansion of the body—for instance, arms outstretched, body bending, elongated movements of the feet while observe how breathing in helps the body.
- Next, shift into another movement where there is body contraction, such as crouching the body in fear or nervousness, and breathe out while doing it.
- Finish it with another static posture with a relaxed breath.
- Once each group finishes presenting their movement pattern, discuss how breathing worked for both stillness and movements.

Similar poses in dance and yoga

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2. ELEMENTS OF DANCE

Dance is a combination of being static and dynamic. There is a moment of stillness in postures and then, there is motion in movement.

Fundamentally, if you look at any movement — it starts and ends with a static posture. If you are walking from Point A to Point B, there will be a moment of stillness before you set off from Point A, and after you land at Point B. In between the two is the movement.

stillness

motion

motion

motion

stillness

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The postures and movements are described in various dance texts, and each dance text offers their unique interpretation and terminology.

The *Nāṭyaśhāstra* calls postures *sthāna* and ways of moving as *chāri, gati* and *mandala*.

The *Sangīta Ratnākara* (ocean of *sangita*) gives us more variations of the same and includes regional variations, *deshi*.

The *Abhinaya Darpaṇam* (mirror of gestures) calls postures — *sthānaka* and *mandala*, and depict ways of moving as *chāri* and *gati*.

History Trivia

The *Nāṭyaśhāstra* was written by Bharata Muni in the 5th century BCE. It is the oldest and most authoritative text on dance, and dance-drama. It is the first written record which discusses all aspects of performing arts. Bharata's *Nāṭyaśhāstra* was included in United Nations Educational, Scientific and Cultural Organisation (UNESCO) Memory of World Register in 2025.

The *Sangīta Ratnākara* was written by Sharangadeva around the 12th century CE. *Sangeeta* is a composite term meaning vocal music, instrumental music and dance. This text is special because it is one of the first texts with an independent chapter on dance. The text follows the *nāṭyaśhāstra* in all its uniform stylisations, which is called *mārgī* and also describes various regional variations, which is called *deśhī*.

The *Abhinaya Darpanam*, written by Nandikeshwara around the same time as *Sangita Ratnakara* was the first book exclusively on dance. Even today, many dance styles continue to refer this text.

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3. POSTURES IN DANCE

According to *Nāṭyaśhāstra*, *sthānas* are of three types—standing, sitting and reclining postures.

Standing postures

Sitting postures

Standing and reclining postures

Reclining postures

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In many dance forms, there are definite male and female postures; for example, the *purusha* and *prakriti pāk* in *sattriya*.

Observe the different postures in different dance forms:

Naurata Dance from Madhya Pradesh

Kathak from North India

Perini Natyam from Andhra Pradesh

Kud dance from Jammu

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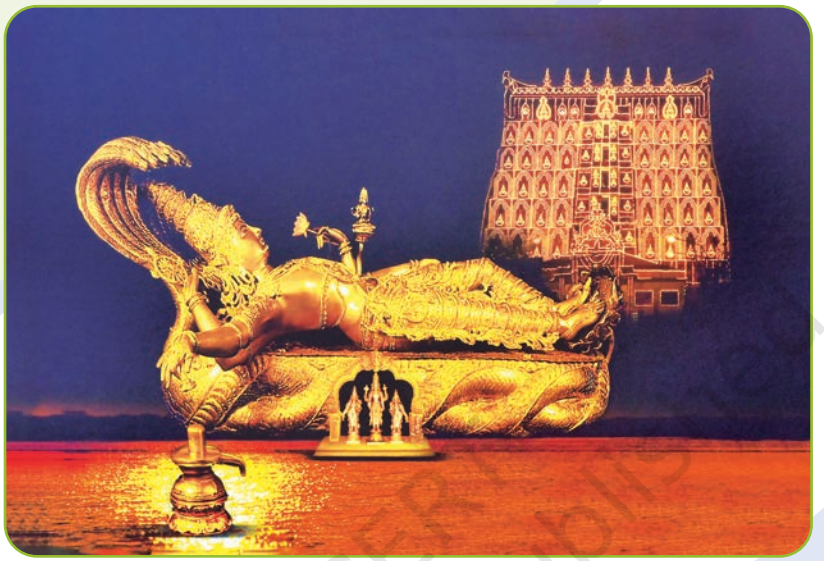
Notice the postures in these beautiful bronze sculptures. Isn't it wonderful how different arts are connected together?



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ACTIVITY 10.2: POSE THE POSTURES

- Begin by trying the *sthānas* shown in the reference image above.
- Can you identify which postures feel masculine, feminine, or both?
- Observe postures from regional or traditional dance forms, and try to do some postures they use.

Watch from the QR code and websites from the internet.

Observe your surroundings, and notice how everyone stands in a unique posture when doing day-to-day activities, like watching a bird fly in the sky, drinking water, reading, chatting with friends, etc.

Everyday activities in stylised postures

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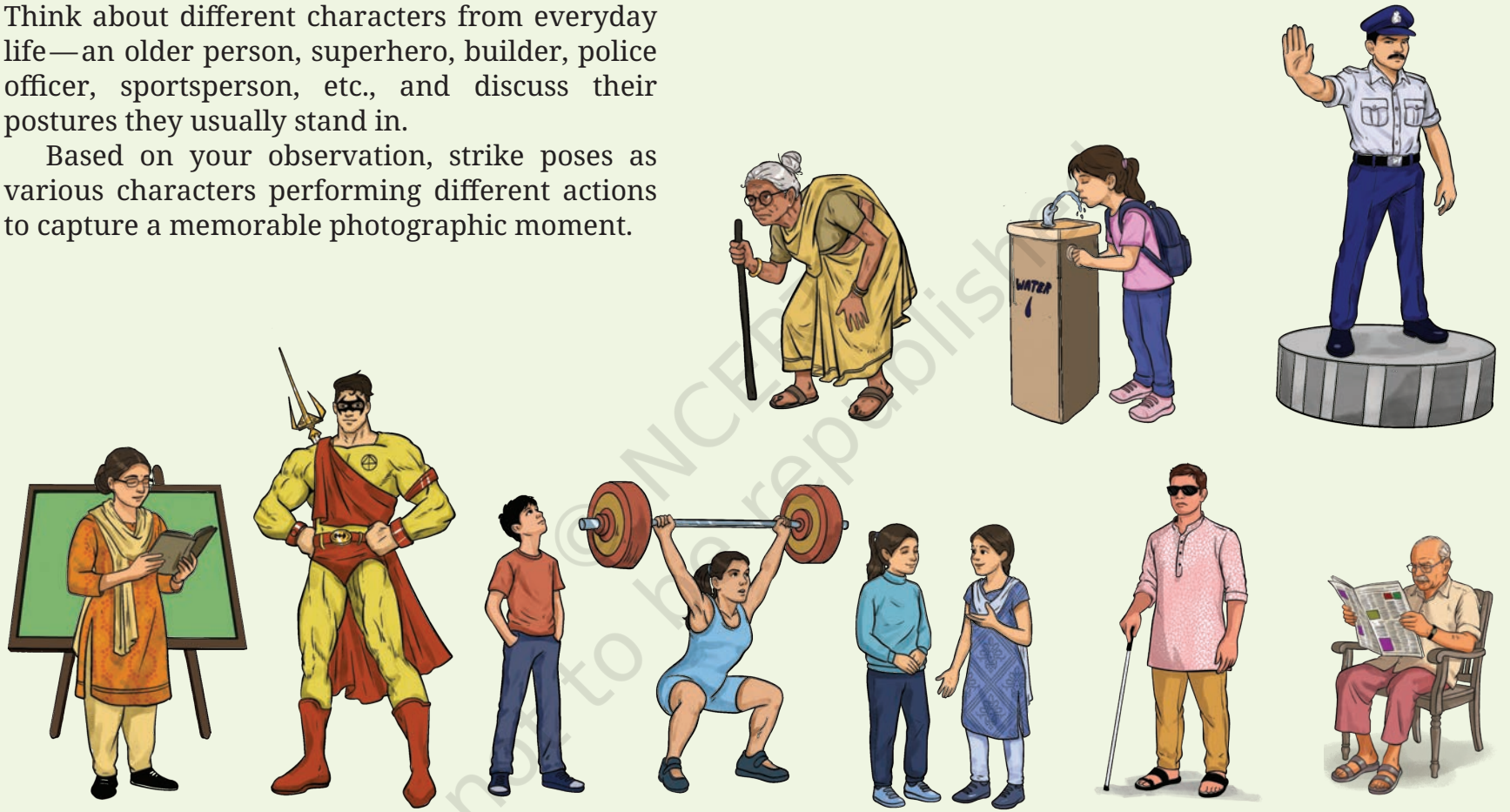
ACTIVITY 10.3: PICTURE PERFECT

Think about different characters from everyday life—an older person, superhero, builder, police officer, sportsperson, etc., and discuss their postures they usually stand in.

Based on your observation, strike poses as various characters performing different actions to capture a memorable photographic moment.



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4. MOTION IN DANCE

Motion in dance is a very exciting concept where one can use various levels of postures, speeds, extensions, leaps and pirouettes to move from one place to another. This can depend on the mood and the feel of the character, the patterns of the choreography (like circular or linear), or the action being shown, etc.

There are innumerable ways of moving in dance. As mentioned earlier, each text gives us many variations.

- According to *Nāṭyaśhāstra*,
  - Chāris are of two types—*bhaumi chāris* which are earthly movements, where the feet don't leave the ground; and *ākāshi chāris* which are aerial movements where the feet leave the ground. A combination of *chāris* makes a *mandala*.

Think about different ways of moving where your feet are stuck to the ground like dragging your feet, and then think about ways where your feet leave the ground, like leaps, jumps, etc.

- *Gati* refers to movements and walks suitable for various characters in the play.

Think about how different characters walk, like a soldier, a baby, a bear, a monkey.

If you examine your regional dance style, you will notice some forms have repetitive steps, where they move in a particular pattern. For instance, the tippani dance from Gujarat is done while pounding spices—they use their tool (the stick) as a prop and move with small jumps in a circular or linear pattern.

What makes it interesting is that it is not just the dancers who move but the whole group moves together, the sticks move rhythmically, and even the song changes speed, starting slowly and gradually becoming faster.

Tippani dance from Gujarat

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❖ According to the *Abhinaya Darpanam*,

- *Chāri* refers to different ways of moving or displacing yourself. It is derived from the word '*chāra*,' which means to move.

EXAMPLES OF CHĀRI (FROM ABHINAYA DARPANAM)

1. *Chalana*—simple walking steps
2. *Veginī*—quick steps
3. *Saraṇam*—wide steps
4. *Kuṭṭanam*—thumping steps

Veginī—quick steps

Kuṭṭanam—thumping steps

Kuṭṭanam—thumping steps

- *Gati* is a characteristic gait like that of an animal. The dancer embodies the way the animal would move. This can either be used to depict the animal or the characteristics of the animal.

EXAMPLES OF GATI (FROM ABHINAYA DARPANAM)

Deer step—quick, high-leaping movement

Monkey step—strong steps and jumps

Tiger step—powerful weighted

Garuda (bird)—light and airy jump

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Think about the dance styles in your region and observe the different ways in which they move.

For instance, in Kathakali from Kerala, the sides of the feet are used in a thumping step (*chāri*).

In *Seraikella Chhau* from Jharkhand, the dance has many walks inspired by animals, like the lion, peacock, duck, deer, bear, goat, crocodile, etc., (*gati*).

Movements to be watched on QR Code

Foot movement from Kathakali

ACTIVITY 10.4: SPIRIT OF MOVEMENTS

- Arrange yourselves into two groups.
- One group can take the various human characters like a king, queen, hunter, soldiers, villagers, etc.

- The other group can take the various animal characters like a lion, elephant, deer, peacock, snake, etc.
- While creating your movement, think about the speed, levels of emotions of the character.
- Create through a dance scene, interaction between the human and animal characters and perform it in the class.

Note to the Teacher: Teacher can play some background music suitable to the storyline.

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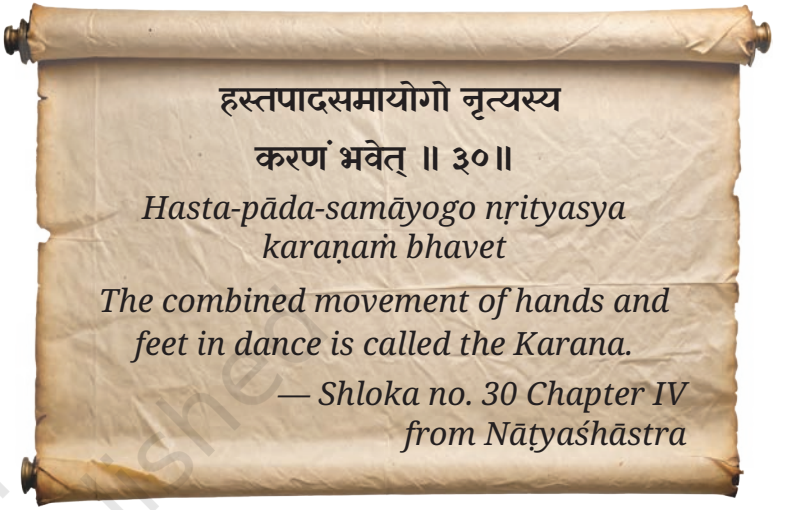
5. COMBINATION OF POSTURES AND MOVEMENTS

A complete dance movement phrase is created with postures and movements, which are combined with movements of the arms and hand gestures.

The *Nāṭyaśhāstra* describes this coordinated movement of hands and feet as a *karana*, and describes 108 such *karanas*.

You may have seen some bronze statues of dancing Shiva—the image is one such moment captured from the *Bhujaṅgatrasita karaṇa* no. 24 from the *Nāṭyaśhāstra*.



हस्तपादसमायोगो नृत्यस्य
करणं भवेत् ॥ ३०॥

Hasta-pāda-samāyogo nṛityasya karaṇaṁ bhavet

The combined movement of hands and feet in dance is called the Karana.

— Shloka no. 30 Chapter IV from Nāṭyaśhāstra

Nataraja

Bhujaṅgatrasita karaṇa

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ACTIVITY 10.5: DANCING FROM HEAD TO TOE

- Arrange yourselves into four groups.
- As a group, create a short sequence that includes:
  One static posture (*sthāna*),
  One movement of the lower limbs (*chari* or *gati*),
  Arm movements and hand gestures (*hastas).*

  Optional: Include other body movements, such as from the hips, neck, sides, or head drawing on what you have already learned. Conclude your sequence by returning to a moment of stillness.
- **Breath Awareness:** As you move, pay attention to your breath.
  Inhale gently when the body expands or rises.
  Exhale smoothly as the body releases or grounds.
  In stillness, let the breath settle — calm, relaxed, and effortless.
- Let your breath guide the rhythm of your movement and return to stillness.

Manipuri dance from Manipur

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ASSESSMENT

CHAPTER 10: INNER DYNAMICS OF DANCE				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
1	1.1	Recognises the importance of breath control in both stillness and movement, and its role in enhancing presence and expression in dance.		
1	1.1	Demonstrates an understanding of the foundational concepts of *sthāna* (stance), *chāri* (leg movement), and *gati* (gait) in dance.		
1	1.1	Creatively connects *sthānas* or dance postures with stylized movements observed in everyday life, showcasing an understanding of form and function.		
1	1.1	Identifies and differentiates between various types of *chāris* and *gatis*, and understands their application in choreographic sequences.		
1	1.2	Displays enthusiasm in choreographing dance compositions that incorporate a range of postures and movements, reflecting creativity and an understanding of dance vocabulary.		

Teacher's Comments and Student's Observations

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11 PAN INDIAN DANCE FORMS

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Dances are a beautiful part of India's cultural heritage and history!

There are eight major dance forms of India—

1. *Bharatanatyam*
2. *Kathak*
3. *Kathakali*
4. *Kuchipudi*
5. *Manipuri*
6. *Mohiniyattam*
7. *Odissi*
8. *Sattriya*

Dancers depicting different styles of major dance forms

BHARATANATYAM is a dance from Tamil Nadu, in South India. It is known for its geometric and graceful movements, strong footwork, and beautiful hand gestures and facial expressions. The dancers tell stories using emotions, music and rhythm. Among the many traditions (*bāṇis*) of *Bharatanatyam*, the *Thanjavur*, *Pandanallur*, *Vazhuvoor*, and *Mysuru* styles are especially well-known, though numerous other *bāṇis* also contribute richly to the form. The dancers stand in a special half-sitting position called *aramandi* or *ayatamandala*, shaped like a diamond.

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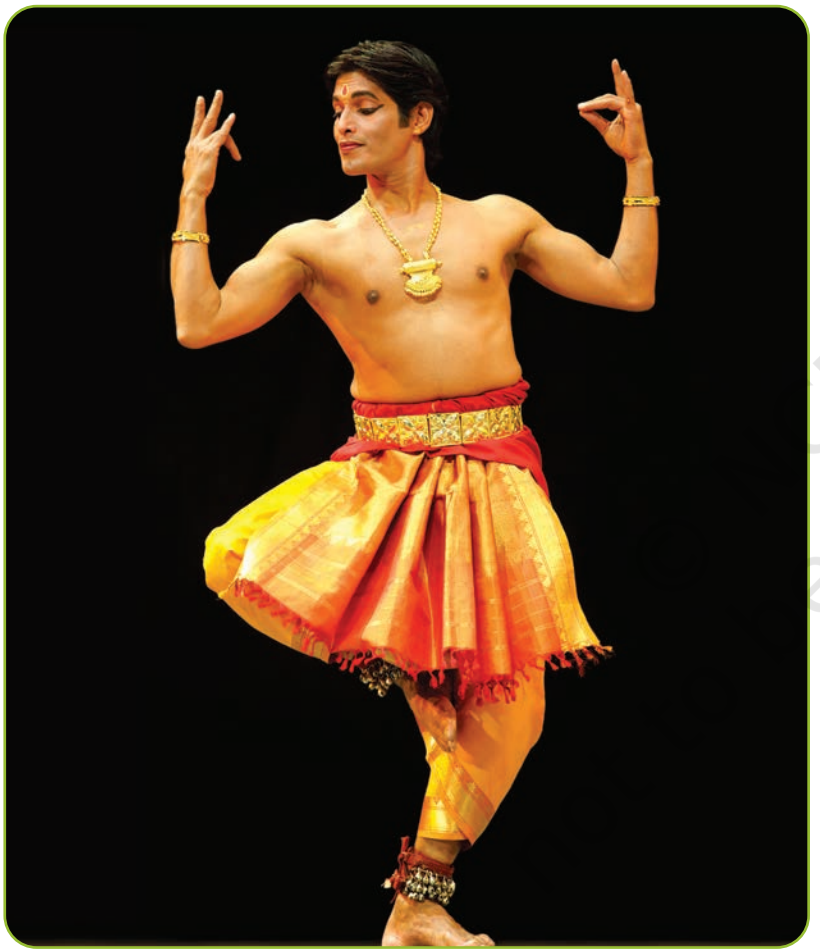
They wear colourful silk sarees with pleats in front that spread out beautifully as they dance, along with traditional temple jewellery.



KATHAK, which means storytelling, is a dance form from northern India, particularly rooted in the regions of Uttar Pradesh and Rajasthan. *Kathak* evolved as a form of storytelling through expressive gestures, intricate footwork and graceful movements. Dancers captivate audiences with swift spins, rhythmic foot stamping, delicate hand gestures, and nuanced facial expressions to bring stories to life. Among the many *gharanas* of *kathak* the Lucknow, Jaipur, Banaras, Raigarh styles are particularly renowned though several other *gharanas* have also shaped and enriched the form. They stand tall in a posture called *sama sthana*, with feet together or in a slight v-shape. The costumes are usually long, flowing dresses like *anarkalis* or *lehengas*, with *dupattas* made from fabrics typical to northern India.

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KATHAKALI is a traditional dance from Kerala, primarily performed by men. It is like a colourful play, where dancers act out stories from Indian epics using stylised facial expressions, hand gestures and body movements. There are two styles the northern style known as *vadakkan* and the southern style known as *thekkan*. The basic stance in *kathakali* is *atimandala*—a deep, grounded posture with knees bent outward and feet placed on the side-foot firmly planted apart. The dancers wear bright costumes, big crowns, and heavy makeup. Their faces are painted in colours that match their characters, like green for heroes, red for villains, etc. Every part of the face is used to convey emotion, while the dance is full of powerful poses and eye movements.

KUCHIPUDI, from Andhra Pradesh and Telangana, derives its name from the village of Kuchipudi, which remains home to several traditional dance families even today, such as the Vempati, Vedantam, Bhagavatula of Pasumarthy, among others, who have preserved and passed down this rich legacy through generations. It follows a rich dance-drama tradition and is distinctive for its integration of *vachika abhinaya* (spoken word) along with an expressive dance. Often theatrical in nature, it includes elements of acting; and at times, dancers perform intricate sequences on a brass plate, showcasing remarkable balance and skill.

Traditionally, it was performed exclusively by men, who often portrayed both male and female roles in the dance-dramas. The basic stance is similar to *Bharatanatyam's aramandi*, but is less deep. The dance is distinctive for its quick-footedness, hip movements, leaps, sculpturesque poses and speed. The dancers wear silk fabrics stitched for easy movement, with a special drape called *gochi kattu.* They also wear traditional temple jewellery.

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MANIPURI is a classical dance from Manipur in North-East India. This dance form is soft, gentle and flowing. The movements are smooth and round, almost like gliding. The dancers always look calm and peaceful. The dance includes *raas leela* (stories of Krishna) and traditional movements from *Lai Haraoba*. Manipuri dance also includes *Sankirtan*, a devotional music and dance form performed with cymbals and drums, often as part of temple rituals. A special dance called *pung cholom* involves playing a drum while dancing, showing excellent skill and coordination. Dancers usually keep their feet together and move circularly with no hard stamping. The famous costume is the *poloi* dress—a stiff, colourful skirt with a veil and elegant jewellery. The men wear white *dhotis* and turbans, especially during *pung cholom or raas* performances.

MOHINIYATTAM is a graceful dance from Kerala that was originally performed only by women. It is soft, flowing, and full of expression and devotion. The dance uses gentle movements of the upper body, and delicate steps to create a graceful and lyrical style. There are two major dance traditions, *kalamandalam* and *kalyanikutty amma*. Dancers change levels between the low and medium positions like *aramandala*, *chaturmandala* and *atimandala*. They wear beautiful white or cream sarees with golden borders called *kasavu*, and traditional jewellery.

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ODISSI, dance form originates from Odisha in eastern India. Various sculptural postures from the temples of Odisha are depicted in this dance form. The dance is smooth and flowing, with slow turns and graceful steps. This form has been derived from *Maharis*—*Devadasis* of Odisha and *Gotipua*—group of boy dancers, dressed as girls who dance for Lord Vishnu. A special feature is the *tribhanga* pose, where the body bends in three places the head, torso, and hip. Dancers often stand in a square-shaped and half-sitting pose called *chauka*. Costumes are made from traditional fabrics called *pattasari* (silk) with step fan-shaped pleats and beautiful silver filigree jewellery and a flower-like headpiece called *tahiya*.

SATTRIYA comes from Assam and was first performed in monasteries called *sattras*. It combines strong and gentle movements, and tells stories through realistic actions, like eating, fighting or showing love. Dancers use their upper body for expression and the lower body for rhythm. It was originally performed by male monks called *bhokots*, but was later opened to women and the general public. The dance includes group patterns like *sarpa* and performances, such as the *sutradhari* dance and *gopir nach*. Dancers train in sixty-four basic exercises called *mati-akhora*. Costumes are made from Assamese silk called *pat*, with traditional local designs and ornaments often with a *dhoti* or skirt, similar to what monks used to wear. There are two main postures—*purusha* (male) and *prakriti* (female).

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Some eminent personalities in India's eight major classical dance forms.

C. V. Chandrashekhar

Famous exponent and Guru of Bharatanatyam

Sitara Devi

Famous exponent of Kathak

Kalamandalam Gopi

Famous Guru and exponent of Kathakali

Vempati Chinna Satyam

Famous exponent and Guru of Kuchipudi

Guru Bipin Singh

Famous Guru and exponent of Manipuri

Kalamandalam Leelamma

Famous Guru and exponent of Mohiniyattam

Kelucharan Mohapatra

Famous exponent and Guru of Odissi

Rasheswar Saikia

Famous exponent and Guru of Bharatanatyam

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Watch live or recorded performances whenever you can

Kathakali

Bharatantyam

Mohiniattam

Manipuri

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ACTIVITY 11.1: THE DANCE MATRIX

Make a comparative chart of the dance forms based on their distinctive features.

DANCE STYLE	WHERE IS IT FROM	BASIC POSTURE	FOOTWORK	SPECIALITIES	COSTUMES	MUSIC
Bharatanatyam						
Kathak						
Kathakali						
Kuchipudi						
Manipuri						
Mohiniyattam						
Odissi						
Sattriya						

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OTHER DANCE TRADITIONS

Apart from the eight major dance forms, there are various other folk dance forms across India. Beliefs, rituals, performing arts, and the symbolism of communities take root in specific social contexts and locations. They bring colour into the monotonous activities of daily life. Born and nurtured in a specific socio-cultural context, each artistic form has its own myth and history. Though folk traditions have changed over time, their basic elasticity has helped adapt to industrialisations and urbanisations.

Dance forms from two regions—Nagaland and Chattisgarh, and their important personalities are given below.

FOLK DANCE FROM AO TRIBE, NAGALAND

The Ao Naga tribe from the northeastern part of Nagaland celebrates the Moatsu Mong festival as a time of recreation and joy, after the hard work of clearing fields, burning jungles, and sowing seeds. It is marked by vibrant songs, dances and merrymaking. Another major festival, Tsungrem Mong, is observed on the eve of the harvest to offer gratitude to the Supreme Power, with colourful costumes, songs and dances. The Ao Naga have a rich tradition of clothing that distinguishes between commoners and warriors, with the Ao warrior known as mangkotepsu. The Sumi tribe performs the energetic Sumi war dance to celebrate victory in battle, while the Lotha women perform the mungyanta, a harvest dance during the Tokhu Emone festival. Nagaland is home to around 30 traditional dances, including the Sangtam War Dance, Hornbill Dance, Chang Lo and Butterfly Dance, each reflecting the cultural richness of its many indigenous communities.

One of the important persons who has contributed a lot to the dances of the community is Sangyusang Pongen of the Ao community. He received the Sangeet Natak Akademi Award for his contribution.

Folk dance and music of Ao Tribe, Nagaland

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TRADITIONAL DANCES OF CHHATTISGARH

This region of Bharat has a vibrant culture, with diverse dances that reflect its unique heritage and close connection to nature. These dances are typically performed during festivals, harvests and rituals. The *panthi* dance, popular among the Satnami community of Chhattisgarh, features groups of men dancing in formations to the beats of the *mandar drum* and *jhanjh*. The *gaud maria* dance, from the Bison-Horn Maria community in the Bastar plateau, is performed by both men and women, during occasions like births and marriages. Other notable dances include the *Karma* dance, performed to honour Karma Devi during the harvest; the *suwa danda* or parrot dance, performed by women during harvest and Diwali; and the *gedi* dance of the Gond people, performed on bamboo stilts. The region boasts many vibrant dance forms and musical traditions.

Bastar band, Bastar

Mamta Chandrakar, a Sangeet Natak Akademi Awardee, is a prominent figure in preserving and promoting the indigenous dances of Chhattisgarh. She is also the recepient of Padma Shri.

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ACTIVITY 11.2: DANCE AS KNOWLEDGE, DANCE AS EXPERIENCE

- Learn about the important personalities that are mentioned above. Also, find out about some young dancers who are performing professionally.

Bihu from Assam

Rouf from Kashmir

- Identify a dancer from your region and invite them to share a short performance and conduct a workshop with you. Discuss the *nṛtta* and the *nṛtya* elements that you saw in their performance and also try to learn it.

Phag dance from Haryana

Kaikottakali from Kerala

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ASSESSMENT

CHAPTER 11: PAN INDIAN DANCE FORMS				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
2	2.2	Identifies and distinguishes between *nṛtta* (pure dance) and *nṛtya* (expressive dance) elements in a performance, demonstrating an understanding of their unique characteristics and purposes.		
4	4.1	Demonstrates eagerness to learn about the eight major dance forms of India, as well as other regional and traditional dance forms.		
4	4.2	Shows curiosity and interest in learning about notable dance personalities and their contributions to the field of dance.		

Teacher's Comments and Student's Observations

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12 DANCE FOR WELL-BEING

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COMMUNICATING AND EXPRESSING EMOTION

COMMUNICATING THROUGH DANCE

You may recall the various hand gestures you learnt in the previous grades. Each gesture can have a meaning or many meanings and can help you communicate and even tell a story!

Gestures of a single hand are called *asamyuta hastas* and gestures of both hands are called *samyuta hastas*.

Let us take this learning a step further.

The *Abhinaya Darpaṇam* mentions these *hastas* in Sanskrit *shlokas*.

Asamyuta Hasta is a *Shloka* describing 28 single-hand gestures. Additionaly, there are 4 more hand gestures.

पताकस्त्रिपताकोऽर्धपताकः कर्तरीमुखः ।
मयुराख्योऽर्धचन्द्रश्च अरालः शुकतुण्डकः ।।।

Patākastripatakoardhapatākah kartarimukhah |

Mayurākhyoardhachandraśhcha arālah śukatundakah ||

मुष्टिश्च शिखराख्यश्च कपित्थः कटकामुखः ।
सूची चन्द्रकला पद्मकोशः सर्प शिरस्तथा।

Muṣhtiśhcha śikharākhyaśhcha kapitthah katakāmukhah |
Suchi chandrakalā padmakoṣhah sarpaśhirastatha ||

मृगशीर्षः सिंहमुखः कांगुलश्चालपद्मकः ।
चतुरो भ्रमरश्चैव हंसास्यो हंसपक्षकः ।।

Mrigaśhirṣhah simhamukhah kāngulaśhchalapadmakah |
Chaturo bhramaraśhchaiva hamsāsyo hamsapakśhakah ||

संदंशो मुकुलश्चैव ताम्रचूडस्त्रिशूलकः ।
इत्यसंयुतहस्तानामष्टाविंशतिरीरिता ।।

Śandesho mukulaśhchaiva tāmrachudastriśhulakah |
Ityasamyutahastānāmaṣhtāvimśhatiriritā ||

— Shloka nos. 89–92 from Abhinaya Darpanam by Nandikeśhvara

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Samyuta Hasta: Shloka describing 23 combined hand gestures. Every word denotes a particular *hasta*.

अञ्जलिश्च कपोतश्च कर्कटः स्वस्तिकस्तथा ।।

Anjaliśhcha kapotaśhcha karkatah svastikastatha ||

डोलाहस्तः पुष्पपुटः उत्सङ्गः शिवलिङ्गकः ।
कटकावर्धनश्चैव कर्तरीस्वस्तिकस्तथा ।।

Dolāhastah puṣhpaputa utsangah śhivalingakah |
Katakāvardhanaśhchaiva kartarisvastikastatha ||

शकटं शङ्खचक्रे च संपुटः पाशकीलकौ।
मत्स्यः कूर्मो वराहश्च गरुडो नागबन्धकः ।।

Śhakatam śhankhachakre cha samputah pāśhakilakau |
Matysah kurmo varāhaśhcha garudo nāgabandhakah ||

खट्वा भेरुण्ड इत्येते संख्याताः संयुताः कराः।
त्रयोविंशतिरित्युक्ताः पूर्वगैर्भरतादिभिः

Khatvā bherunda ityete sankhyāta samyutāh karāh |
Strayovimśhatirityuktah purvagaibharatādibhih ||

—Shloka nos. 172–175 from Abhinaya Darpanam by Nandikeśhvara

*You have practised hastas since Grade 6. Refer to all of them.

ACTIVITY 12.1: SPEAKING WITH HANDS

Recite the *hasta shloka* while doing the gestures with your hands. (QR Code)

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EXPLORING HASTAS AS A SIGN LANGUAGE

Mohiniattam

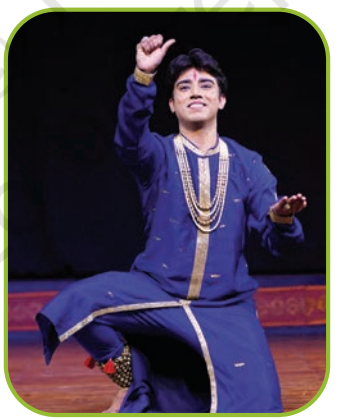
Before there was any language, people communicated using sign language and gestures. Even today, when you watch dances, you will notice how music and dance are used to share thoughts and feelings.

You have learnt that *hastas* can be used for communication. Now, observe around yourself and notice how some people naturally use hand gestures while conversing. Do you recognise those gestures?

Try to create a sign language using some of the *hastas* that you have learnt and prepare a chart.

Kuchipudi

Bharatanatyam



Kathak

ACTIVITY 12.2: THE LANGUAGE OF SILENCE

(a) In Storytelling

- Divide the class into 4 groups.
- Brainstorm a few situations with various characters. Each group will choose a different situation.

For example: A busy road with police officers, cars and pedestrians; a family gearing up to celebrate a festival; a group of friends going camping or playing an outdoor sport; a group of people farming and ploughing land.

- Use appropriate *hastas* expressions to enact the situation without words, and present it in front of the class.
- This activity is similar to the mime work done in Theatre, Grade 7 textbook, but here the focus is on making it more stylised and rooted in dance vocabulary.

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(b) In Communication

- Divide yourselves into 4 groups.
- Brainstorm two sentences that you may use every day, either in class or at home.
- Enact them using only *hastas* and no voice to see if they communicate the idea clearly.
- This communication could be added to your sign language chart.

Note to the Teacher: Refer to the *hasta* usage as taught in the previous grades. The teacher should play appropriate music.

ACTIVITY 12.3: WHEN HANDS SPEAK

Can you describe what is being communicated here?
Write in the space given below.

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EXPRESSING EMOTIONS THROUGH DANCE

Have you ever wondered why, when you watch an emotional performance, sometimes you also tear up? Or when you watch something beautiful, you cannot stop smiling or feeling happy? It is because the emotion of sadness or joy which is being expressed by the dancer is so powerful, that it touches your heart.

In Grade 7, you have learnt about the resultant experience (*rasa*) of a feeling or emotion (*bhāva*).

Now, it's time to try to express emotions (*bhāva*) through dance. *Bhāva* is the first thought, the instant feeling you get when something happens.

Sometimes, experiencing emotions is healing because our deep emotions find an outlet. Think about that one movie, song or dance performance, that made you feel something strongly. It could be an emotion of patriotism, happiness or even sorrow.

ACTIVITY 12.4: DANCE OF MOTIVATION (UTSĀHA BHĀVA)

Choose a song based on patriotism and choreograph a dance.

Note to the Teacher: Teacher may play appropriate music.

Now, let's focus on your own feelings—your *bhavas*. Remember in Chapter 1, you learnt briefly about how breath can also help in expressing emotions.

Think about what happens when you are scared—you start breathing rapidly with shallow breaths, which causes your body to express fear in many ways, such as perspiration, trembling and loss of facial colour. It is breath that helps in expressing those emotions clearly.

Fear

Trembling

Loss of facial colour

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Breath itself can be a powerful form of expression, for example, a heavy exhale or sigh to show disappointment.

In theatre, this same emotion would be expressed differently, whereas in dance it would be more stylised, more deliberate. In dance, the entire body, including facial expressions along with the breath, form a way to express your emotions.

That is the beauty of the arts; while interconnected, each form has its own distinct language and mode of expression.

Nati Dance from Himachal Pradesh

Bhawai Dance from Rajasthan

Moving from the feeling of disappointment to joy—how would dance express it?

For instance, *kolatam* from Tamil Nadu or *dandiya* from Gujarat, express the joy or happiness within, complemented with a smiling face. Even more complex movements of Kuchipudi and Odissi may show you the same joy and happiness!

Dance is one of the best forms of self-expression! If you have to express the eight emotions from everyday life, how would you express them?

ACTIVITY 12.5: DANCE TO EXPRESS THE EIGHT EMOTIONS

Recall a recent moment that made you feel loved, stay with that feeling and share that beautiful feeling with your friends.

This is *rati bhāva* leading to *shringāra rasa*.

Did you laugh a lot at something you watched or read recently? Recreate that situation and make your friends laugh.

This is *hāsa bhāva* leading to *hāsya rasa*.

Everyone has some sad moments in life that we choose not to think about. But select one such incident, express it to a confidante and see if that makes you feel any better.

This is *shoka bhāva* leading to *karuna rasa*.

Anger can be a dangerous emotion, especially when let out on another person. Think about that one thing that angers you and use a dance movement to vent out that anger.

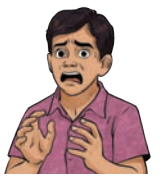
This is *krodha bhāva* leading to *raudra rasa*.

Did you do something that was very brave and required immense courage? Share this moment as a dance with your friends.

This is *utsāha bhāva* leading to *veera rasa*.

If you were scared, how would you react? Enact that fear with expressions and hand gestures.

This is *bhaya bhāva* leading to *bhayānaka rasa*.



Surely something disgusted you recently. What was your instant reaction to that moment? Recreate it.

This is *jugupsa bhāva* leading to *bibhatsa rasa*.

When did you feel and say, "Oh how amazing!"? Grab a friend or a group of friends together to show that amazement and wonder.

This is *vismaya bhāva* leading to *adbhuta rasa*.

Now, collectively look at the concepts we have discussed from Chapter 1—breath, postures, movement of the feet and arms, hand gestures, emotions, and see how you can bring them all together to express *bhavas* in the next activity.

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ACTIVITY 12.6: DANCE FROM THE HEART

- Divide yourselves into two groups.
- Take turns, one group performs, while the other group observes. Then switch roles.
- Each group will choose a mood or emotion from the eight emotions that you have learnt.
- Play a music piece or a song which represents that mood.
- Then close your eyes and imagine something that makes you feel that emotion.
- With eyes closed, let your body respond to that emotion naturally.
- Then open your eyes, discuss with your group how you would like to express the emotion and choose a situation.
- Create a group dance expressing this situation using expression, hand gestures, postures, movements, breath, etc.
- Remember to continue feeling what you felt when you had your eyes closed.

Note to the Teacher: The teacher will play appropriate music for various emotions for both activities.

After both groups finish, the teacher should play meditative music and all students should relax, sit down holding the chin *mudra* and breathe, focusing on a feeling of peace and contentment—This is *Nirveda Bhāva* leading to *Shānta Rasa*.

Think about how you felt while doing this activity? Maybe you can use this process when something upsets you?

Think about how you felt while watching this activity? Could you connect to the emotions that were being shown?

Surpanakha

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Often times, when you are able to release your feelings, that sense of relief is an experience of emotional healing. When you watch and relate to an emotion which is being shown, you experience empathy.

Dance heals both physically and emotionally. For instance, the head and neck movements (refer to Grade 4 textbook) are used to cure spondylitis, the eye movements (refer to Grade 5 textbook) are used to increase eye power. These are common exercises that are practised daily by dancers.

Dance movement therapy, healing through dance, and dance and wellness are careers in which dance helps in emotional well-being. Psychologists and physiotherapists use movement as a form of therapy.

The performance of *Poothana Moksham* or *Surpanakha* scenes are pleasing to people of varied tastes and diverse expectations.

Poothana Moksham from Kathakali

ACTIVITY 12.7: DANCE CHOREOGRAPHY

Divide yourselves into 4 groups. Choose a song that you have learnt in your music class that touches your heart. Compose and perform the song with all the elements of dance that you have learnt, in front of your class. Each group can take up few lines of the song and then compile the dance together.

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ASSESSMENT

CHAPTER 12: DANCE FOR WELL-BEING				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
1	1.1	Engages with dance and the arts as a source of emotional well-being, recognising their therapeutic and healing potential.		
1	1.2	Collaborates effectively with peers, contributing ideas and offering support in the process of group dance creation.		
2	2.2	Makes a conscious effort to recite *hasta shlokas* with corresponding hand gestures, demonstrating coordination and understanding of their meaning.		
2	2.2	Shows interest in exploring the communicative power of *hastas* as a form of expression and symbolic sign language in dance.		
2	2.2	Feels confident and comfortable expressing emotions (*bhāvas*) through movement and facial expressions.		

Teacher's Comments and Student's Observations

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13 INNOVATION, INCLUSIVITY AND INSPIRING CHANGE

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1. INNOVATION IN DANCE

The deeper the roots of a tree, the higher the branches reach. Similarly, the more knowledge and depth you have of your dance traditions, the more you can create and innovate.

If you look around, you will find movement and rhythm everywhere. The flutter of birds, the quivering of leaves, the sway of the grass, the sweeping of the broom, the picking of tea leaves—they are all movements. If you pick any such activity, you can create your own movement based on it, with all the material you have learnt.

Every dancer brings the potential for new innovation in dance. A strong foundation in dance, along with observations, experiences and your original thoughts, bring uniqueness to your dance.

INTEGRATION OF OTHER ALLIED FORMS

A step ahead in innovation is the inclusion of other allied forms in dance, like martial arts.

There are some traditional sports and martial arts traditions of India that have movement sequences in their training, that have been creatively incorporated into dance by many artists. You have learnt about Chhau, which has developed with martial arts traditions of *phari khanda*.

Dance innovations with martial arts

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You will now learn about two other forms of martial arts, which are being creatively used in present-day development of dance.

1 **KALARIPAYATTU:** A practice of Kerala, it is considered one of the oldest forms of martial arts worldwide. Legend says that it originates from Parashurama, the great sage, who is deemed to have been the creator of Kerala. Recent researches connect it to the Sangam Period, 600–300 BCE. Developed as a self-defence mechanism, the training is based on the scientific *marma* knowledge of Ayurveda and has movement phrases which are based on animal stances and movements.

Kalaripayattu

2. **THANG-TA:** A martial arts practice from Manipur, the word means the 'Art of Sword and Spear'. It harmonises the inner energies with outer actions, expressing various kinds of movements with rhythmic breath control. It is also ritualistic in practice. It is believed that all movements of the Meitei people have originated from Thang-Ta.

Thang-Ta

Martial Arts used in Dance: The famous dancer and choreographer Chandralekha was a pioneer in amalgamating *kalaripayattu* and yoga with *bharatanatyam* in her choreographies and productions.

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ACTIVITY 13.1: WATCH AND LEARN

Try to practice one or two movements of the above martial arts with a visiting practitioner or under the guidance and inspection of a teacher from the QR code.

Note to the Teacher: Advisable to do this in small groups.

EXAMPLES OF INNOVATION

Many dance artists have experimented with their dance forms to tell contemporary stories and showcase current scenarios. You have learnt about two pioneers of the modern dance development in India in Grade 7. In continuation, there are many other dance practitioners and institutions that have been instrumental in developing choreographies using creative movements as well as using traditional dance vocabulary to depict stories of today through dance.

The following are a few among many such artists who have made significant contributions. Each of them has been honoured with the Sangeet Natak Akademi Award for creative choreography.

Narendra Sharma expanded his horizons and carved a niche for himself in developing creative dance. One of the senior-most students of Uday Shankar, his many choreographies and dance dramas reflected socially relevant contemporary situations. He is known to create a healthy free dance movement for children, in which his efforts have shown substantial success with the institutionalisation of dance education. He produced over 40 original fabulous works, including notable productions like Kamayani (1970), Wolf-Boy (1977), Antim Adhyaya (1985), and Gandhi (2007). These works were acclaimed for their innovative themes and choreographic excellence.

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Acharya Parvatikumar was a pioneering dance choreographer for dance dramas like 'Discovery of India, Rhythm of Culture, and Dekh Teri Bambai' where he seamlessly integrated various Indian dance styles and showed contemporary concepts using traditional dance forms, for example, creating a scene of the Dabbawalas taking deliveries around the city using kathak footwork, showing the chase between police and thief using the game of 'hu-tu-tu'. On the traditional dance front, he was the only dance Guru to have researched and choreographed the Marathi compositions of Raja Sarfoji II of the Bhosale Dynasty in Bharatanatyam. He also bridged the gap between theory and practice by choreographing the dance text *Abhinaya Darpanam* into an audio-visual form.

Chandralekha was one of the earliest dancers who dramatically brought changes in traditional forms and synchronised various Indian dance, yoga and kalaripayattu with philosophy, and literature also. In her production Angika, she presented traditional Bharatanatyam vocabulary of dance based on the principles of Abhinaya Darpana and integrated Kalaripayattu with it. *Lilavati* was based on Bhaskacharya's mathematics treatise which she choreographed in dance using numbers, nature and imagination. *Prana* was based on yoga and breath in dance. She has also worked with modern dancers and actors from the West in experimental productions. She has made films on dance and written on the subject. Among her films are The Myth of Woman (1976) and Hasta (1984).

Kumudini Lakhia, the famous kathak dancer, was one of the pioneers in bringing a fresh outlook to a form. She was a pioneering kathak dancer and choreographer who revolutionised the traditional solo format of kathak by introducing group choreography and contemporary themes. Going beyond the traditional repertoire, she asked, "Where do I go from here?". Thus, her first groundbreaking choreography, Atah Kim, was born. Other creative dance productions were Dhabkar (Pulse), The Coat, Feathered Cloth (Hagoromo) among many others. Her dance choreographies integrated the abstract and narratives, often addressing contemporary themes.

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ACTIVITY 13.2 DANCE THE NOW

Choose a current theme concerning a socially relevant issue like the environment and cleanliness or climate change and develop your creative dance. Song example — Swachh Bharat song.

Choreography

Note to the Teacher: Suggest a song that is from the region or one that the students are familiar with.

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2. INCLUSIVITY IN DANCE

Inclusivity in dance is an essential aspect of today's society.

More and more dancers are creating work that is accessible to all, including those who are differently-abled. Dance teachers work with people of all ages and abilities, bringing the joy of dance to all without barriers and inhibitions. Even on national television and important platforms, you see representation of dance performances by the differently-abled.

Dance is also beyond gender. Dance traditions predominantly performed by male artists have also opened their doors to female artists. Most folk traditions have men and women dancing alongside each other. There is no gender bias.

The beauty of dance is in its ability to bring people together. This is inclusivity.

What does inclusivity mean to you?

ACTIVITY 13.3: DANCE FOR ALL

Think of ways to make your dance accessible and enjoyable to those who are differently-abled.

On 26 January 2025, India's 76th Republic Day, the Ministry of Culture set a Guinness World Record—by bringing together over 5,000 folk and tribal artists from across India to perform on the Kartavya Path in New Delhi—for the largest ensemble of folk and tribal artists at a single venue. This monumental event not only set a world record but also symbolised inclusivity, as artists from various cultural and tribal backgrounds shared the stage, celebrating unity through diversity.

India's 76th Republic Day

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ACTIVITY 13.4: INSPIRING CHANGE

DANCE EMPOWERS

During India's freedom movement, song and dance inspired everyone. From gender discrimination to climate change, dance has been used to convey complex topics and initiate thought-provoking conversations effectively.

For instance, JNMDA, the premier institution for Manipuri in Imphal, premiered their choreography Keibul Lamjao in 1985 based on the environmentalism of M. K. Binodini Devi's script, which shows the conservation of the Sangai Deer.

Sangai Deer

Dance prompts you to think differently, to think out of the box, and view the world with more compassion and love.

What changes can you prompt with your dance?

Innovative Choreography

ACTIVITY 13.5: DANCE BEYOND GENDER

There are many transgender artists performing dance today. Conduct research on one transgender artist and present it in a journal.

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ASSESSMENT

CHAPTER 13: INNOVATION, INCLUSIVITY AND INSPIRING CHANGE				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
2	2.1	Demonstrates an understanding of how allied forms such as martial arts can be integrated into dance, and articulates how this enhances the expressive and physical dimensions of a dance performance.		
2	2.1	Investigates contemporary social or cultural issues and interprets them through thematic dance compositions that reflect personal insight and critical thinking.		
2	2.1	Displays curiosity and openness in exploring how inclusivity is being integrated into diverse dance practices across various fields and communities.		
3	3.1	Exhibits curiosity about innovative choreography and actively experiments with original and creative movement vocabulary in their own choreographic work.		
4	4.2	Conducts independent research and presents a journal or case study on a transgender dance artist, critically analysing their contribution to the field and their role in promoting diversity in dance.		

Teacher's Comments and Student's Observations

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14 A PRESENTATION OF DANCE AND CHOREOGRAPHY

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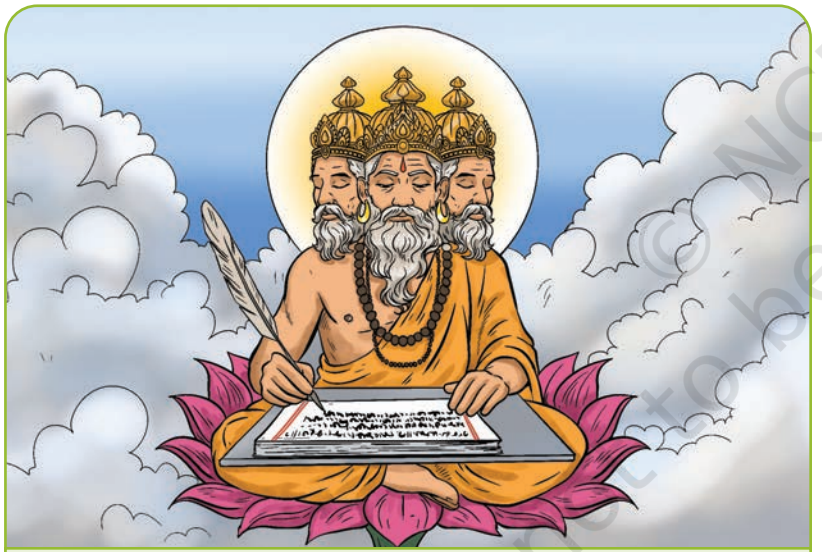
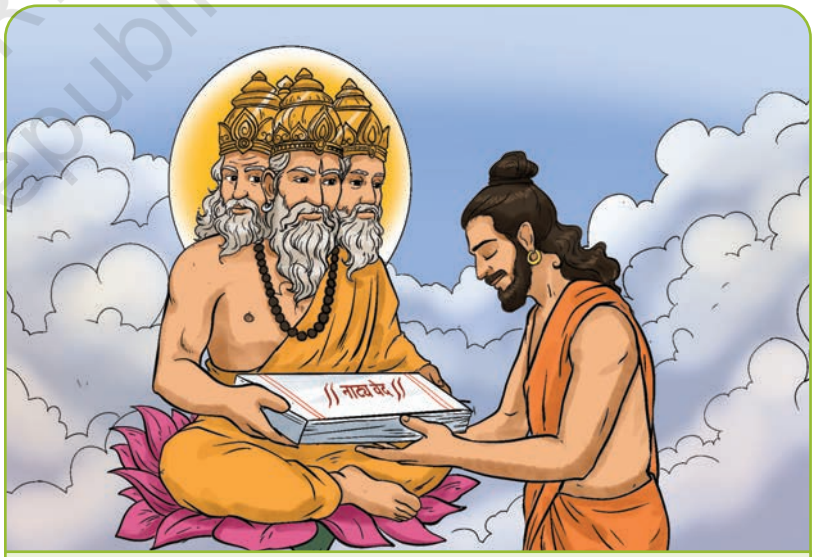
You are familiar with the *Nāṭyaśhāstra* and the *Abhinaya Darpaṇam* now. In ancient times, when they were written, dance was usually called *nṛtta* and *nṛitya* or *nartana*, whereas dance-drama was called *nāṭya*.

Have you ever wondered how dance originated?

If you refer to your Grade 6 Arts textbook (Theatre), you will recall an interesting story about the birth of the performing arts. Similarly, you will learn about the birth of dance from the *Abhinaya Darpanam*.



Brahma Deva, derived from all four *Vedas,* is said to have created the *Nāṭya Veda*, often referred to as called the fifth *Veda*.



Brahma Deva gave *Nāṭya Veda* to a Rishi, Bharata Muni, who studied and mastered all three aspects of *nṛtta, nṛitya* and *nāṭya*.

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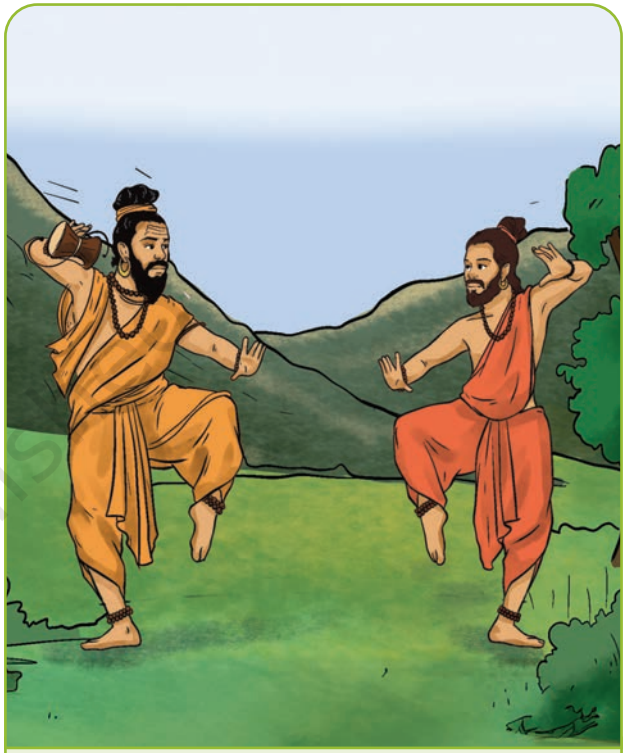
Bharata Muni along with his group of Gandharvas (heavenly musicians) and Apsarās (heavenly dancers) presented their first performance.

At the time, the great dancer Mahadeva was also in the audience.



He was so pleased to see the performance that he offered Bharata Muni special lessons with his best *ganas* (attendants) in the rigorous form of dancing called *tandava*. Mahadeva's *gana*, Tandu taught *tandava* to the sages who taught it to the humans.

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On the other hand, Devi Parvati trained Bharata Muni in the more graceful form of dance called *lasya*.

Devi Parvati also taught *lasya* dance to Usha, the daughter of King Bana. And Usha taught the dance to the *gopis* (milkmaids) of Dwarka who then taught it to the women of Saurashtra.

And so, more and more people learnt dance, and that is how dance reached the earth.

Legends are a rich source for storytelling in the Indian dance forms. Stories from the *Puranas*, *Jataka Tales*, *Panchatantra*, etc., offer narratives that make for beautiful visual spectacles and have a deep moral message.

These stories are relevant even today when interpreted according to the present times.

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You have learnt about the descent of Ganga from heaven to Earth in Visual Arts. It is a powerful tale of the importance of rivers in nourishing life on earth. But if you read it more closely, you will realise that it has a deeper meaning and teaches values.

The story showcases:

- The strength and resolve of a woman, in this case, Devi Ganga.
- How different elements of nature, including Gods, have to work together to make good things happen, for instance, how Mahadeva helped Ganga in controlling her force before descending to Earth.
- King Bhagirath as a great example of unwavering faith and perseverance.
- The present day plight of rivers and how they are polluted.
- How rivers must be respected and kept clean and pure.

What if you were to bring this story into a dance production?

ONCE UPON A DANCE... CREATING YOUR DANCE PRODUCTION

Think of a legend or historical tale that you can bring to the contemporary world. Interpret it in present times and plan a dance production to perform the story.

PHASE 1: PLANNING AND PRE-PRODUCTION

TIME FOR BRAINSTORMING IDEAS!

1. ***Theme and Storyline***
   - What is your production about?
   - Choose a myth, legend or historical story and give it a twist to fit today's world.
   - Will you write a script or use an existing one?
   - Will each dance tell part of the story?
   - How many dances will you include?
2. ***Style of Dance and Groups***
   - What style or styles of dance would you include? Make sure it fits the theme.
   - How many dance groups will you have, and how many people per group?
   - Would you like to use any props?

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3. ***Music Selection***
   - Pick music that suits your theme and dance styles.
   - You can use recorded tracks, compose your own or even include live music performed by students.

4. ***Roles and Responsibilities***
   - **Choreographer:** Designs the dances, leads rehearsals.
   - **Performers:** Dancers and actors.
   - **Director or Co-ordinator:** Keeps everything running smoothly.
   - **Script writer:** Writes dialogues and narration.
   - **Music Director:** Creates or chooses music and effects.
   - **Set and Prop Designer:** Designs backdrops and props.
   - **Lighting and Tech Crew:** Manages lights, sounds, and tech.
   - **Costume and Make-Up Designer:** Plans the look of characters
   - **Marketing Team:** Spreads the word about your show!

5. ***Use your learning from other subjects!***
   - **Theatre:** For scriptwriting, acting and dialogue.
   - **Visual Arts:** For set design, costume, make-up and props.
   - **Music:** For live instruments, songs, and background score.
   - **Maths and Computing:** To plan budgets, timing, or lighting cues.

6. ***Venue and Dates***
   - Where will the show be? (School hall, stage, outdoors)
   - Set your rehearsal schedule and performance date.

PHASE 2: CHOREOGRAPHY AND REHEARSALS

1. ***Choreographic Stages***
   - Break your story into scenes or moments.
   - Explore movements and emotions for each character or scene.
   - Use elements from your dance form *sthānas, chāris, hastas* and add creative touches.
   - Think about breath, rhythm, silence; they're all part of the story!

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2. ***Rehearsals and Teaching Choreography***

- Schedule regular rehearsals with clear goals.
- Teach the dances group by group.
- Try interesting formations and group patterns.
- Keep entrances and exits smooth and connected.
- Watch, review and tweak the dances as needed.

3. ***Production Design***

- Finalise props, costumes, lights and sounds.
- Do a dress rehearsal with full costume and music.
- Have a technical rehearsal to practise all the backstage elements.

A lot of this work in Phase 2 can happen simultaneously. But remember, planning and pre-production are crucial before venturing into any creation. Similar to a construction site, you first take the time to dig a deep foundation. If your foundation is set, then it is easier to build a structure and you can work on all the raw materials at different times before assembling them together.

PHASE 3: PERFORMANCE

- **Grand Rehearsal:** This is a critical rehearsal, just like a whole show on the main stage that you will perform. Invite a few people to give feedback and make notes of anything that went wrong (although by this point there should be no mistakes).

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- **Final Performance:** Enjoy the show!
- **Reflections:** Post-show feedback.

Now that you've learned so much about this beautiful art, even created your magical performance and shared it joyfully, it is time to take a bow, smile brightly and let your heart dance on!

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Kathak

Innovative choreography

Dollu kunitha from Karnataka

Kathak

Santhali from Jharkhand

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ASSESSMENT

CHAPTER 14: A PRESENTATION OF DANCE AND CHOREOGRAPHY				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
1	1.2	Engages in collaborative work with enthusiasm, sharing ideas and supporting peers throughout the creative process.		
3	3.1	Actively participates in all stages of a dance production, including: • Planning and pre-production • Choreography and rehearsals • Final performance		
3	3.2	Demonstrates an understanding of the mythological and cultural narratives surrounding the origin of dance.		
3	3.2	Applies imagination and creativity in utilising all elements of performance—movement, music, costume, space, and expression—to enhance the final presentation.		

Teacher's Comments and Student's Observations

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SUMMATIVE ASSESSMENT

	Examples of Assessment	Criteria for Assessment
Individual	❖ Demonstrate a movement sequence incorporating posture (*sthiti*), movement (*gati*), and breath integration. ❖ Perform one *nṛitta* (pure dance) sequence and one *nṛitya* (expressive storytelling) sequence. ❖ Express two emotions (*bhāvas*) using appropriate *hastas* and explain the thought process behind them. ❖ Complete a dance-related project.	❖ Clarity and awareness in the execution of movement, posture, and mindful breath integration. ❖ Understanding of movement sequencing, rhythm, and expressive storytelling. ❖ Comfort and fluency in expressing emotions with accurate use of *hastas*. ❖ Depth, creativity and relevance of content in the project work.
Group of 3 or 4	❖ Collaboratively choreographs a dance sequence addressing the relevant or current social issue. ❖ Develops and presents a story-based performance as a group.	❖ Originality and creativity in concept, choreography, and presentation. ❖ Evidence of effective collaboration and teamwork.

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Visual Arts

मूलरङ्गाः स्मृताः पञ्च श्वेतः पीतो विलोहितः
नीलः कृष्णश्च राजेन्द्र शतशोऽन्यतराः॥ १६ ॥
पूर्वरङ्गसमायोगाद् भावकल्पनया तथा
स्वबुद्ध्या कारयेद्रङ्गाच्चतशोऽथ सहस्त्रशः॥ १७ ॥

– अध्याय ४०, चित्रसूत्र, विष्णुधर्मोत्तरपुराणम्

The five basic colours are white, yellow, red, blue and black. But, O King, there are hundreds of others.

By combining the primary colours, using one's imagination and discretion one could make hundred, even thousands of colours.

—Adhyāya 40, Chitrasutra of the Visnudharmottara Purana

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NOTE TO THE TEACHERS

Dear Teacher,

As our students complete another stage of school education this year, let us add more colours to their academic journey with the learning of visual arts. The chapters in this section would strengthen their knowledge of visual fundamentals while also developing their artistic skills and cultural awareness. You can modify the activities to suit your local context and the specific needs of your students.

To create the best learning experience for every student, here are some points that need to be kept in mind.

THE VISUAL ARTS CLASSROOM WOULD REQUIRE

1. Adequate space for students to work comfortably.
2. Sufficient light and ventilation.
3. Organised storage and easy access to art materials, tools, basic stationery, and audio-visual facilities.
4. Space for showcasing and exhibiting artwork periodically.

VISUAL ARTS PEDAGOGY WOULD NEED TO

1. Use storytelling and everyday examples to introduce concepts, and processes.
2. Encourage students to freely express their original ideas, imaginations, emotions and curiosities in their artwork.
3. Motivate students to create original artwork inspired by their observations of everyday life and experiences, rather than copying images from other sources.
4. Allow the students to explore, investigate, experiment, collaborate and have dialogues in the classroom.
5. Include outdoor activities and field trips to observe the life, and culture around them.
6. Organise visits to museums, heritage monuments and *melas*.
7. Invite local artists and craftspersons for interactive sessions, and workshops for hands-on experience.
8. Inculcate simple habits of cleaning after working, putting back materials that have been used and maintaining materials with care.
9. Encourage the students' participation and decision-making in selecting artwork for classroom display or exhibitions.

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Visual Arts assessment should be based on the following competencies for the middle stage.

C-1.1 Expresses their personal and everyday life experiences confidently through various visual art forms.

C-1.2 Demonstrates flexibility in the process of collaboratively developing visual arts practice.

C-2.1 Creates visual artwork based on situations or stories that challenge stereotypes observed in their surroundings (such as gender roles)

C-2.2 Connects visual imagery, symbols, and visual metaphors with personal experiences, emotions and imaginations

C-3.1 Demonstrates care and makes informed choices, while using various materials, tools, and techniques in visual arts.

C-3.2 Refines ideas and techniques of visual expression from the stage of planning to the final presentation, and reviewing the entire process.

C-4.1 Demonstrates familiarity with various local and regional forms of art.

C-4.2 Describes the life and work of a few local artists in their region and across India.

Activities marked by a star symbol ★ can be facilitated by any teacher, even in schools with limited resources.

LEARNING OUTCOMES THAT CAN BE ASSESSED ACROSS CHAPTERS

CG	C	Learning Outcomes	Teacher	Self
1	1.1	Exhibits artworks, and confidently shares ideas, feelings and processes		
1	1.2	Cooperates and contributes in decision-making processes		
2	2.1	Addresses stereotypes while thinking about and making the artwork		
3	3.1	Carefully uses, cleans and stores art materials in an organised way		
4	4.1	Discusses art and its connection with everyday experiences		
4	4.2	Uses art terminology while discussing or writing about artwork		
		Overall participation in classroom activities		

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15 ELEMENTS AND PRINCIPLES OF VISUAL ART AND DESIGN

0879CH15

Elements of visual art and design are similar to the ingredients of a recipe. For example, halwā can be prepared by cooking a combination of flour, sugar, ghee and water.

Similarly, a visual can be made by combining elements, such as point, line, shape or form, colour, value, texture and space.

1. **Point** is a dot. It is the smallest element in any visual.
2. **Line** is the visible path that joins any two points. Lines can be horizontal, vertical, diagonal, dashed, wavy, zig-zagged and so on. They can also vary in thickness.
3. **Shape and form**

   A shape is a flat, two-dimensional area enclosed by a line. It can be geometric or organic.

Lion Capital,
Mauryan period, circa 250 BCE

A form is a three-dimensional shape. It occupies space and has depth. Forms can also be created by arranging or joining many two-dimensional shapes.

Notice the form of the lion in the image. what other forms do you see?

4. **Texture** can be visual and physical. It can be sensed by touching a surface that feels soft, rough, grainy, silky, prickly and so on. It can also be perceived visually through patterns of lines and dots.

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5. **Colour** is visible when light is reflected and perceived by our eyes. Colours are either extracted from nature or manufactured synthetically to make dyes and pigments.

   Notice the colours in the image, can you guess the natural materials used to create them?

6. **Value or Tone** is the lightness or darkness of a colour. Adding white to a colour makes it lighter (tints), whereas adding black to a colour makes it darker (shades). These create colour gradations.

   Observe the colour tonalities in the painting.

7. **Space** is where various elements are organised and composed to create an artwork. Space can be divided into positive and negative space.

   Identify the foreground and background in the painting.

Bodhisattva Vajrapani,
Ajanta Mural in Cave 1

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ACTIVITY 15.1: IDENTIFY THE VISUAL ELEMENTS

The elements of art and design allow us to express our ideas and feelings visually. Look carefully, you will discover and recognise the visual elements all around you.

Examine the artworks on this page and note down your observations of the visual elements.

Describe the lines and shapes that are painted in this *maandana* on the wall of this hut. Which other elements do you see?

What kind of lines and texture does this plate, crafted in the *thanjavur* style have? Which other element would you associate with this object?

What are the prominent visual elements in this embroidered tapestry?

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Artists constantly experiment with the visual elements while creating artwork.

Let us explore these in the works of three modern Indian artists, who were inspired by the Indian art traditions.

List the visual elements seen in each artwork.

Title: Mother and Child

Artist: Jamini Roy (1887–1972)

Medium: Tempera on canvas

Inspirations: East Asian calligraphy, terracotta temple friezes, folk arts and crafts

Visual Elements in this Artwork:

Note to the Teacher: Find out more about the medium mentioned for each artwork, and introduce students to the related techniques and processes.

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Title: Spirit of Daily Work

Artist: Meera Mukherjee

Medium: Bronze

Inspiration:
Dhokra metal work

Visual Elements in this Artwork:

Untitled

Artist: Syed Haider Raza

Medium: Aquatint

Inspiration: Indian forest landscapes and the concept of Bindu (point or dot) from the Indian philosophy

Visual Elements in this artwork:

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ACTIVITY 15.2: MAKE A JOURNAL OF VISUAL ELEMENTS

In a sketchbook, make drawings of objects, plants, textiles and architectural details that you may find in your surroundings. Identify and note down the visual elements that you have observed, filling your pages with it every day for a week.

Share these with your friends and discuss your observations with your teacher.

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SHADANGA

Shadanga refers to the six limbs of an art. This has been codified in the ancient Indian text of *Vishnu-dharmottara Purana*. This text provides guidance on how to combine the visual elements in an aesthetic or tasteful way, while making an artwork. Just like how food tastes good when the ingredients are combined in the correct proportions and cooked at the right temperature.

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1. *Roopabhedah* — Difference between forms
2. *Pramānāni* — Measurement and structure
3. *Bhāva* — Expression and emotion
4. *Lāvanya Yojanam* — Aesthetic composition and grace in art
5. *Sādrishyam* — Similitude and resemblance
6. *Varnikabhangam* — Use of tools and colours

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PRINCIPLES OF VISUAL ART AND DESIGN

Well-composed visuals communicate ideas and emotions effectively because they follow the principles of art and design. Read about each of the principles and connect them with the painting on this page.

1. **Unity and Harmony** are created by bringing elements together in a way that is pleasing to the eye. Observe the combination and distribution of colours used in the painting.
2. **Balance** gives visual stability. For example, if one half of an artwork has a large image, it can be balanced in the other half. Symmetrically, either by a similar and large image or asymmetrically, by many small images. Observe the visual balance in the Tribhanga posture of the mother, and the position of the child.
3. **Rhythm and Movement** guide our eyes from one part to another in an appealing manner. They are created through pattern and repetition. Observe the plant stem next to the mother and other lines on her clothes.
4. **Emphasis** is created by making any one of the visual element stand out. Observe the coloured palm of the mother's hand, holding the flower.
5. **Proportion** is the relationship between the sizes of different visual elements. It contributes to the beauty, while also expressing the ideas and emotions. Observe the size of the baby in relation to the mother in this painting.
6. **Hierarchy** is the order of importance in a visual. Observe that the mother is given maximum space in the painting. After that, focus on the child, followed by other details of the surroundings.

Mother and Child, Jamini Roy, Tempera on canvas

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ACTIVITY 15.3: IDENTIFY THE PRINCIPLES OF VISUAL ART AND DESIGN

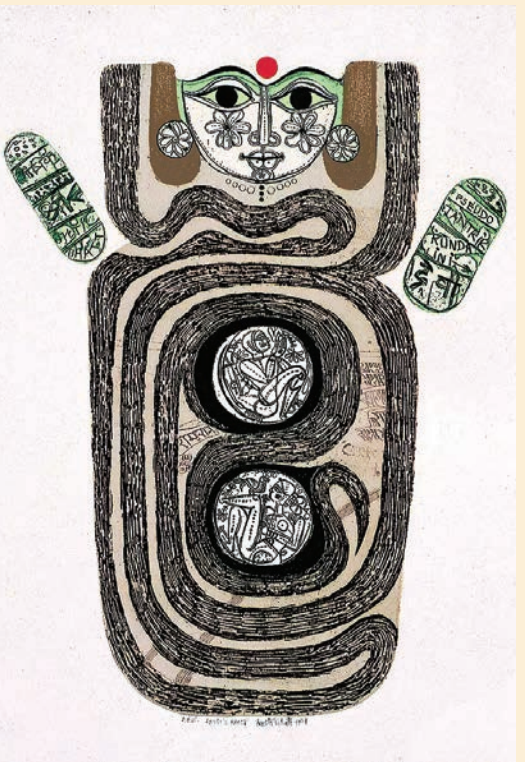
Analyse the given images on the basis of the principles of art and design. Read the example below and write about the two principles of visual design for each of the artworks. Your observations may be different from your friends' and they can all be valid.

1. Ganga Sculpture, 5th Century Terracotta sculpture

   Example: Rhythm and movement—created by the position of the legs and the patterns on the cloth, resembling water.

2. 'Devi' by Jyoti Bhatt, Etching

   Example: Emphasis is created by the red bindi on the forehead.



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ACTIVITY 15.4: APPLY THE PRINCIPLES OF ART AND DESIGN

Use your understanding of visual principles and create a symbol or motif that represents you.

Take inspiration from nature, surrounding objects, letters or even create your own using points, lines and shapes.

Keep your design simple.

MAKE MULTIPLE ITERATIONS

- Work through the suggestions below to see how the visual principles alter your design.
- Use symmetry or asymmetry to achieve balance
- Repeat an element that creates pattern or movement
- Note the proportion of small parts to the whole motif.
- Emphasise one part of it.
- Create a hierarchy by modifying elements like size, thickness, colour and tonality to different parts based on their importance.
- Bring it all together to create harmony.

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ASSESSMENT

CHAPTER 15: ELEMENTS AND PRINCIPLES OF VISUAL ART AND DESIGN				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
1	1.1	Observes visual elements around them and visually records them in a journal		
2	2.2	Identifies and applies visual principles in artworks		
3	3.1	Use a variety of materials for journalling		
		Overall participation		

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Teacher's Comments and Student's Observations

16 STILL LIFE IN COLOUR

0879CH16

From cave paintings to temple sculptures, **objects** were an integral part of artworks, but were never the **main subject.** In Indian art, objects were depicted to convey symbolic meanings and were an integral part of the composition. For example, the *Dharma Chakra* or wheel of law, weapons and musical instruments were held by deities, courtiers, and so on.

Wheel as a Symbol (Wheel of Dharma) in a Stone Carving, Sanchi Stupa

Swing as a Symbol in a Kangra Painting

Around the 16th century, a big change took place. Objects became the main subject of artworks. Artists got interested in arranging and studying a variety of natural, and human-made objects which remained **still.** The skill in painting it was in the manner that not only make it appear three-dimensional but as if **life** was added to them. This is why such artworks came to be called **still life**.

Still life are not restricted only to drawing and painting. Artists create still life compositions as photographs and sculptures too. Today, still life compositions are also used to create product advertisements for magazines, hoardings, newspapers, television, and so on.

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ACTIVITY 16.1: ARRANGING A STILL LIFE

In a still life, it is very important to have a visually interesting compositional arrangement. This leads our eye to explore every object as we perceive its contour, form, colour, texture and relate it to the other objects placed around it.

Make small groups according to your shared interests before beginning this activity.

Step 1: Choosing objects for a still life

1. Choose objects from your everyday life and culture, which convey your identity and belonging. You would enjoy making it because you know its minutest details. For example, a basket, clock, ball, toy, shoes, trophies, flowers, fruits, etc.
2. Search for rare or unusual objects made by local artists along with other objects that complement it.
3. Select three to four objects that are of varying materials, colours, textures, sizes and dimensions.

Step 2: Choosing the backdrop

Select one or two large pieces of single-coloured cloth to create a backdrop. The colour of the cloth should not distract your attention from the objects, rather complements it. If you do not have cloth, you can use any other material that would create a plain backdrop so that the objects are in focus.

A FEW OF MY FAVOURITE THINGS

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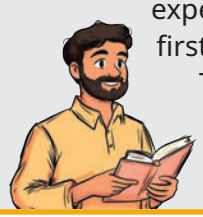
Step 3: Arranging the objects

1. Drape the cloth with a few folds that fall naturally.
2. Place objects so that it appear to overlap a little when seen from different angles. The objects should be composed as one unit.
3. Experiment with interesting placements before finalising an arrangement. For example, an object can be placed upright or on its side, or leaning on something or raised, etc.
4. Light and shadow: Objects should be placed where light falls on it from one side, and creates tonalities and shadows. For this, you can partially close or open doors and windows in your classroom, or use screens, old banners, curtains or sheets to adjust, or filter the light.

Note to the Teacher: Let students select objects and experiment with different arrangements on the first day.

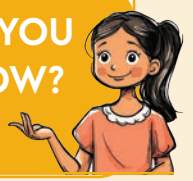
They can put away the arrangement till the next visual art period and rearrange the still life as decided.



In each of these artworks, identify the side from which the light is falling.

The tradition of making hand-painted clay objects is seen across India. Some artists make fruits and vegetables in various sizes, which almost look real.

DO YOU KNOW?



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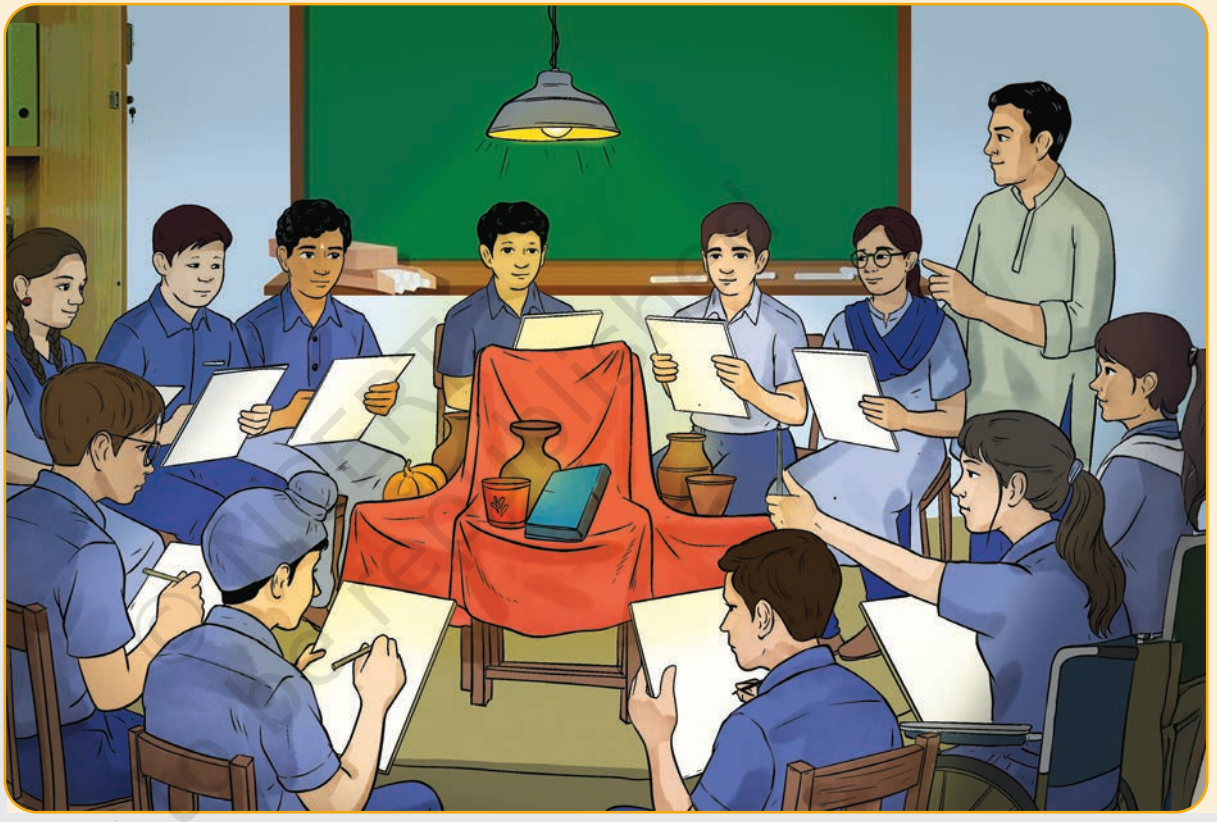
ACTIVITY 16.2: DRAW AND COLOUR THE STILL LIFE

MATERIALS

A4 size paper or 1/4 chart paper, pencils, sharpeners, erasers, colouring medium of your choice



Note to the Teacher

- This activity will require 2 periods of 40 minutes each, preferably as a block-period.
- The still life arrangement should not be disturbed while students are working.
- In case students use markers or sketch pens, they can use cross-hatching and stippling techniques with different colours to achieve colour tonalities, light and shade.

- In case students choose to prepare their own colours, ensure that the colours are ready to use before beginning this activity.
- Ask students to participate in organising the seating arrangement in the classroom. They can sit around the still life arrangements in circular groups. By doing this, each student gets to view the object from a different angle.

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Step 1: Observe the still life from your angle

Look at the examples below, made by 5 different students. Each student would have viewed this still life from a different angle.

Find their differences and analyse by observing these points—

1. The areas occupied by the blue and green backdrops.
2. The overlapping portions and spaces between the objects.
3. The shadows and highlights on the objects.
4. The mouths of both containers.

Step 2: Five minutes observation

Look at the still life you have arranged and decide whether your drawing would fit better vertically, or horizontally. Use the maximum space on your paper for drawing.

Next, observe the following—

- The size of each object and its proportion to the others.
- The lines and contours of every object.
- Various shapes that are combined to make each object.

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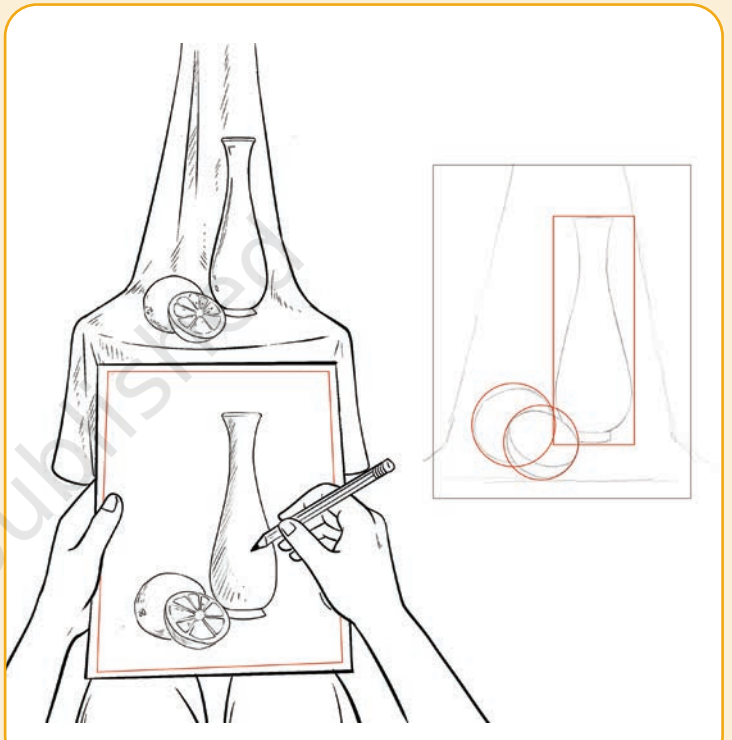
- Symmetries and asymmetries.
- Overlapping parts of the object (the portions that are not seen from your angle).
- Distance between objects and the shapes of its negative spaces.
- Angle of light and the shadows (falling on the objects, cloth and surfaces).

Step 3: Draw the contour using light lines

- Mark the points of various objects that would be close to the edges of your paper. This will ensure that all your objects stay within the frame.
- Mark the ratio and proportion of objects. Use your pencil to measure the proportion of the smallest object in relation to the tallest object.

Important: Note the ratios for achieving correct proportions and not drawing the actual size of the objects.

- Draw the hidden basic shapes of each object and fit it within the markings you have made.
- Complete the contour and add details using light lines.



TECHNICAL TIP

Keep lifting your head up every few seconds to observe the still life. This will improve your observation and help you achieve a close resemblance to the objects in your drawing.

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Step 4: Colour the still life

Use a medium of your choice, and try different techniques to show tones and shades of colours. Be innovative while mixing colours and experiments with varying sizes, and colours of dots, lines, strokes and patches.

Stippling with sketch pens

Stippling with oil pastels

Hatching with colour pencils

Brush strokes using poster colour

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ARTISTS WHO ARE KNOWN FOR THEIR STILL LIFE

Art has no boundaries and artists take inspiration from their own culture as well as from other cultures.

Here are two examples of still life paintings. Observe, and note down the similarities and differences in the still life arrangements, colours, brush strokes, and so on.

Paul Cezanne was a French artist of the 19th century. He was known for experimenting with new techniques of painting, which were not easily accepted by many during his time.

Paul Cezanne, Still life with Apples and a Pot of Primroses, 1890

Krishna Howlaji Ara, Still life, mid 20th century

Krishna Howlaji Ara was a well-known Indian artist from the 20th century. He was a member of the Progressive Artists Group in Mumbai, who were inspired by artists from all over the world. K. H. Ara was known for his still life painting.

Note to the Teacher: Introduce students to a variety of still life artworks and artists.

ASSESSMENT

CHAPTER 16: STILL LIFE IN COLOUR				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
1	1.1	Observes the variations in material, colour and position of objects when creating a still life		
3	3.2	Takes informed decisions from choosing objects, arranging them and creating the still life		
		Overall Participation		

Teacher's Comments and Student's Observations

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17 PEOPLE IN PLACES

0879CH17

INTRODUCTION TO PERSPECTIVE

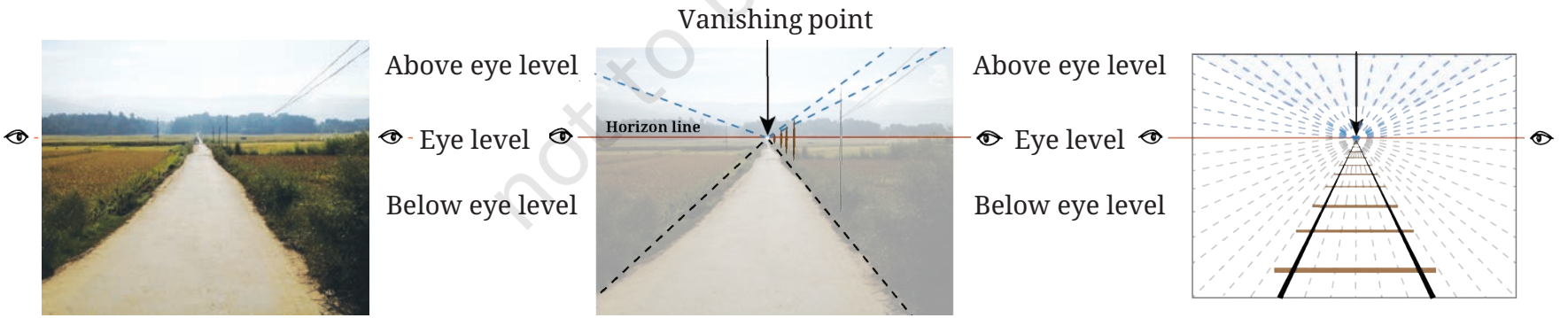
Paintings and drawings have the power to transport you to other worlds. Some appear two-dimensional and entice you with the beauty of lines, patterns, colours and textures. Some others appear three-dimensional as though they are popping out of the surface. Have you wondered how this happens?

Perspective is the technique of showing three-dimensional space on a two-dimensional surface. It creates an illusion of distance and depth, where things that are closer, appear bigger and have more details than those that are further away. You can create this magic with practice, by keenly observing the views in front of you.

Look at the pictures below. Although the lines on either side of the road are parallel, they appear to converge in the distance. You would see the same on railway tracks too.

Observe

- The horizon line aligns with the eye level of the viewer.
- The lines converge at a vanishing point, which is also at the eye level.



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In order to visualise how the lines appear when seen in perspective—

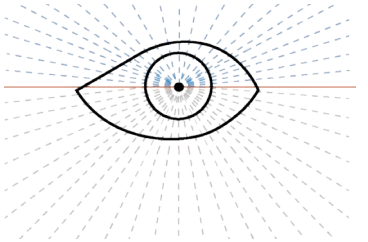
- Visualise your eyeball as a circle with its centre as the vanishing point.
- Imagine the horizontal line across the centre of eye as the horizon line.
- Imagine other lines radiating from the centre in different directions.

To draw in perspective, three things are important—

1. Identifying the horizon line at eye level in the scene.
2. Visualising the vanishing point.
3. Observing the angle of lines that converge at the vanishing point.

Perspective can help you observe, and draw buildings and architectural monuments in a way that looks realistic. Take the example of the image printed on the 100 rupee note.

Notice how the lines of the upper and lower storeys of the stepwell appear to converge at the vanishing point.

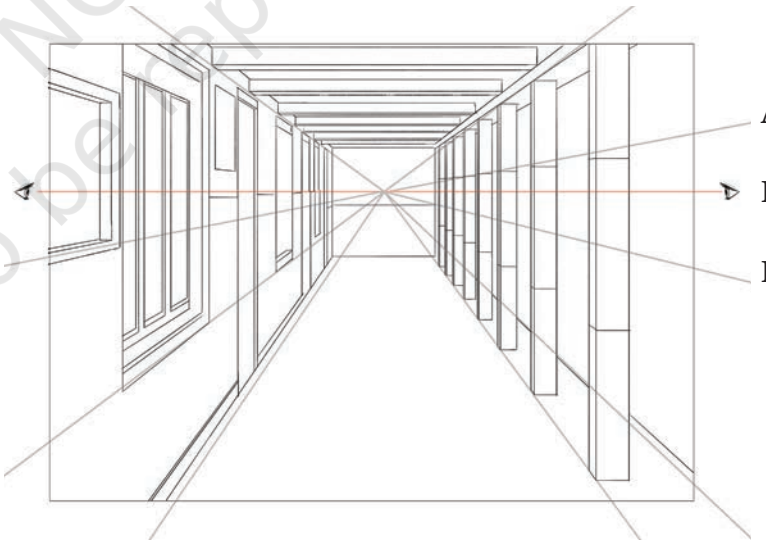


Above eye level

Eye level

Below eye level

Rani ki Vav Stepwell in Patan, Gujarat



Above eye level

Eye level

Below eye level

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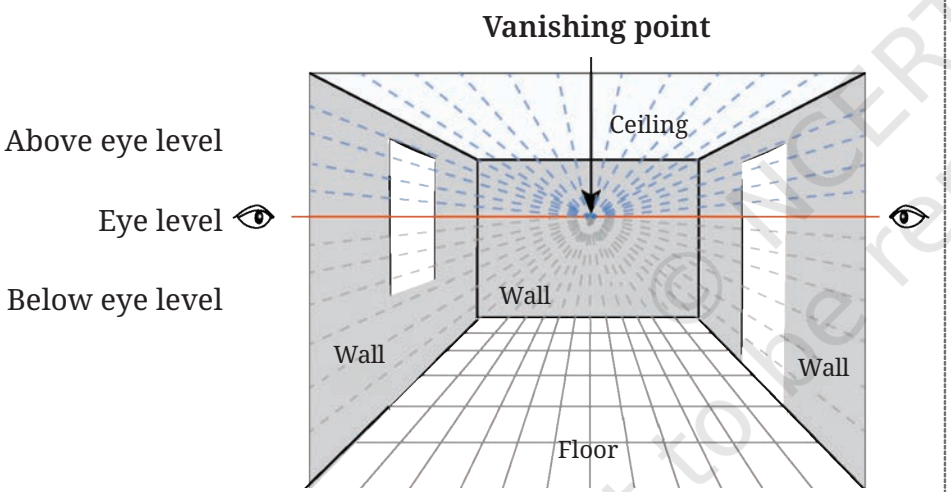
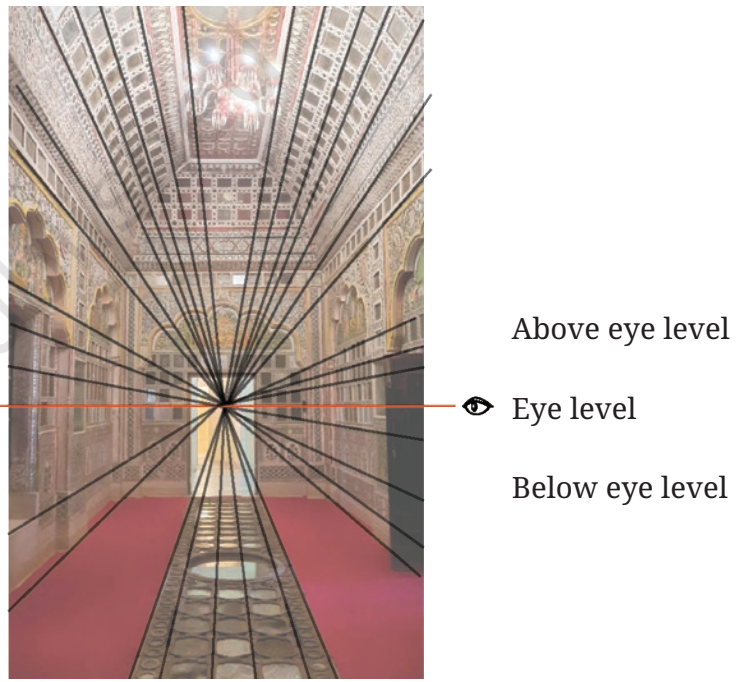
Similarly, observe the lines converging at the vanishing point in other photographs of building interiors.

Once you learn and understand the principles of perspective drawing, you will find it easy to draw simple objects from different angles.





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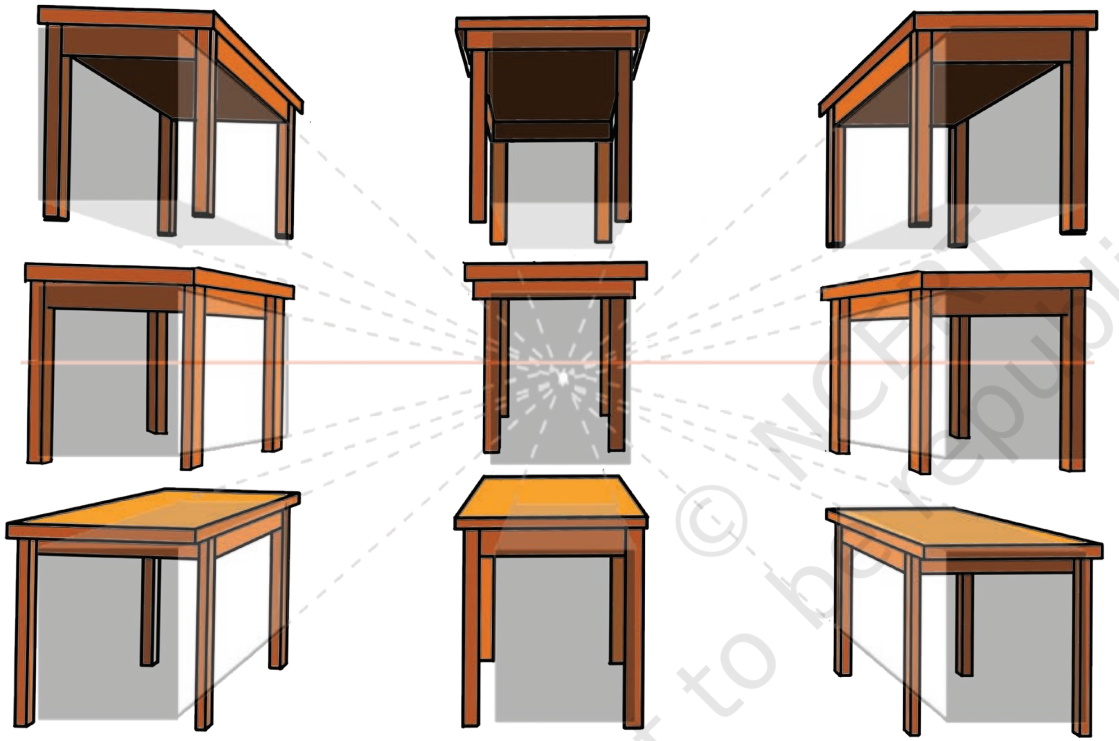

Illustration of a table from different perspectives

ACTIVITY 17.1: MAKE A VIEWING GRID

Materials: Unusued or discarded transparent sheet measuring scale, ball point pen or permanent marker, and scissors

Procedure:

- Cut the transparent sheet of A4 size.
- Use a measuring scale and mark the grid with a ball point pen or permanent marker as shown in the photo. This will be your viewing grid.
- Look at your surroundings through the viewing grid. Hold it straight and still, during the process.
- Align the horizon line on the grid with your eye level.

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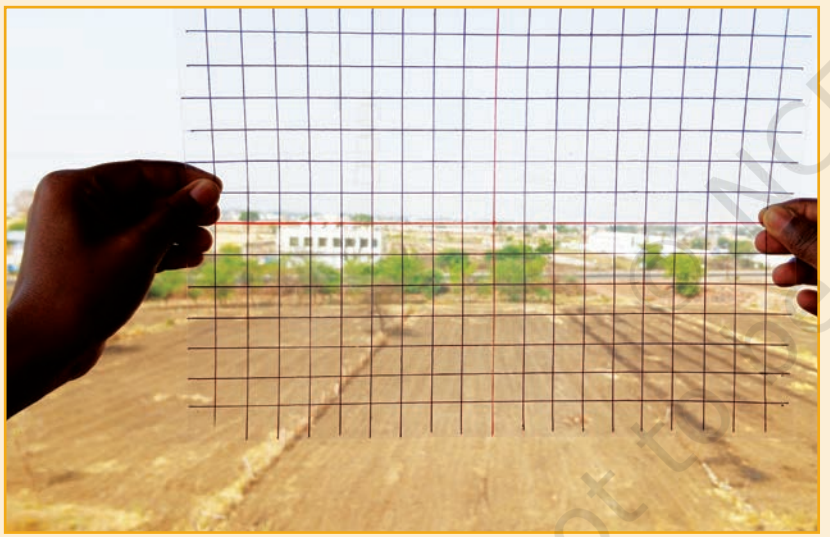
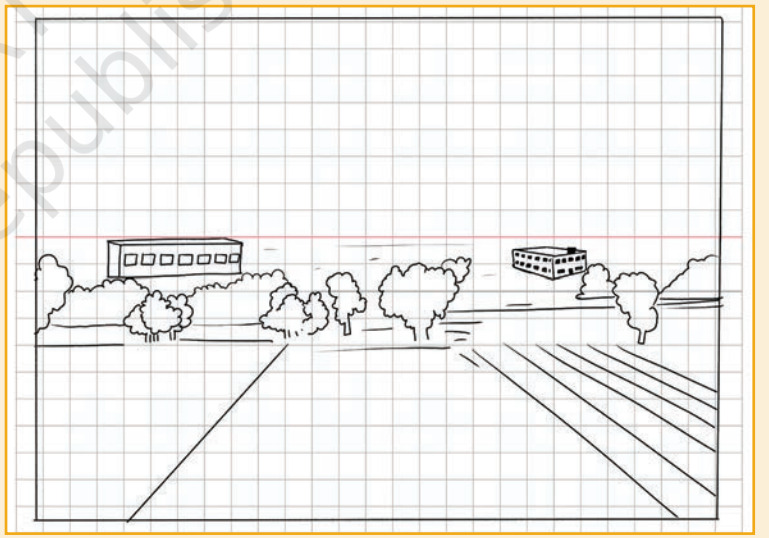
- As you look at the scene through the grid, find lines that align with the horizon line.
- Observe the other lines and the shapes of objects in relation to the lines and squares on the viewing grid.
- Compare the angle of lines in objects that are near with those that are far.



Look at the scene through the grid

- Choose a scene that you want to draw.
- Replicate what you see through the transparent sheet on your drawing paper.

You can use the same viewing grid to draw different scenes to show perspective. With more practice, you will be able to draw without a viewing grid.



Replicate what you see through the transparent sheet on your drawing paper

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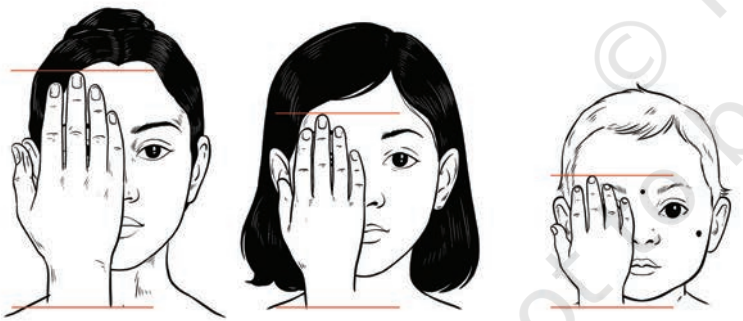
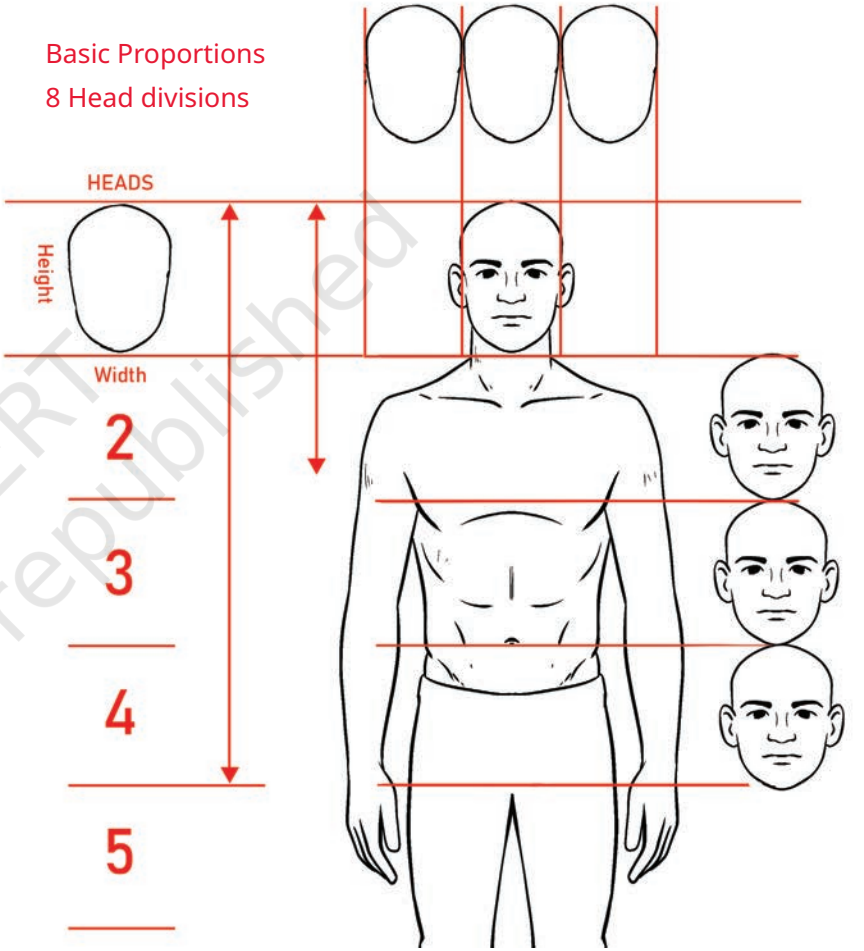
HUMAN ANATOMY

The structure of the human body is called anatomy. Look at your old photographs and notice how your body structure has changed from the time you were a baby till the present. Over the years, some parts of your body grow more than the others.

The relationship between the different parts of the body is measured, and expressed in ratio and proportions. For example, if the head is one part, we can find out which parts of the body are of the same size (1:1), which parts are twice the size of the head (1:2) and which parts are thrice the size of the head (1:3).





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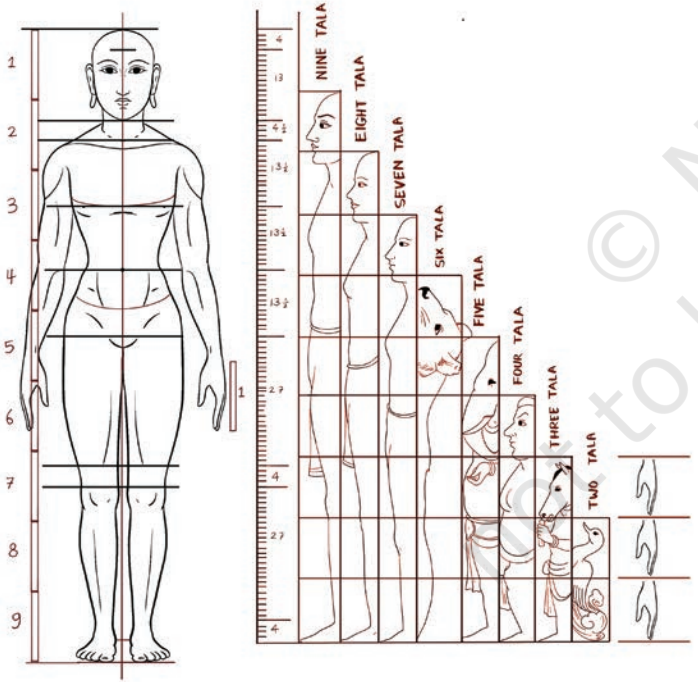
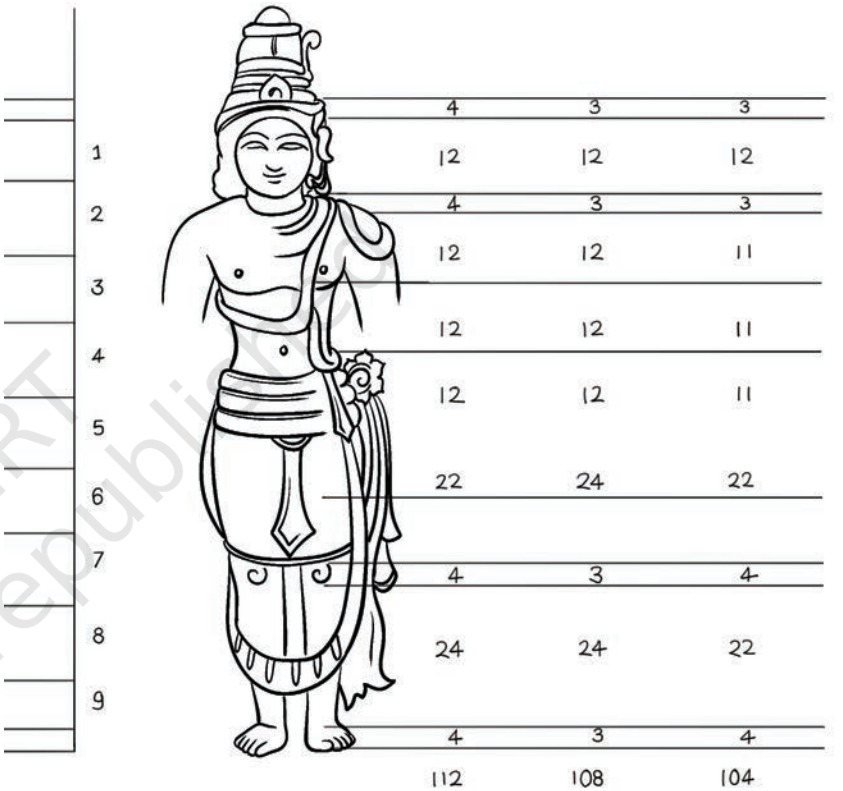
The system of measuring the ratio and proportions of the human body has been a central part of Indian painting, and the sculpture traditions. Texts from the *Shilpa Shastra* mention different ratios and proportions for depicting divine beings, people of royalty, warriors, children, animals and various other mythological beings. The system is known as the *Tālamāna Paddhati,* where the unit of one *tāla* is equal to the length of an adult hand measured from the bottom of the wrist to the tip of the middle finger.





Note to the Teacher: Help students connect and apply their mathematical skills while explaining ratio and proportions of the human body.

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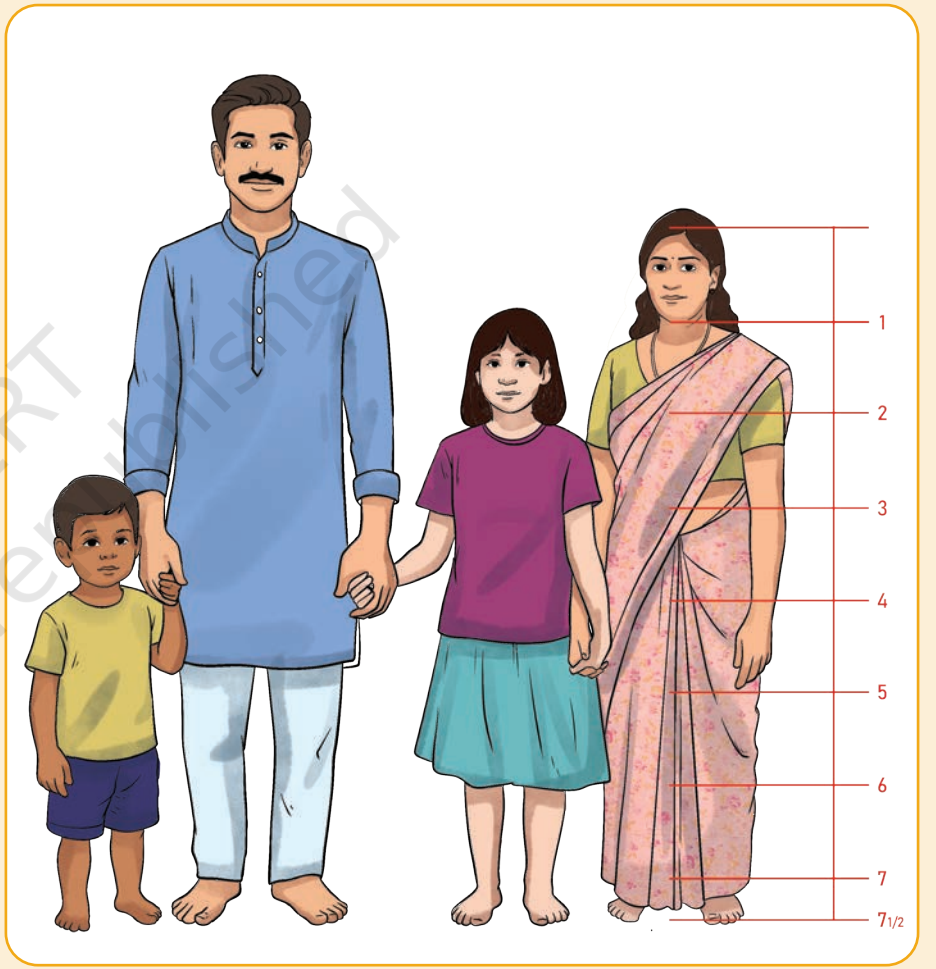
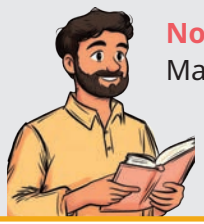
ACTIVITY 17.2: MARK THE PROPORTIONS

Mark the proportions for all the people in the picture as shown in the example.

- Mark the size of the head using two horizontal lines.
- Measure the distance between the two lines and use the same to mark more horizontal lines along the length of the body.
- Count the number of times the head repeated in each human figure.
- Write the ratio of the height in relation to the head.

Discuss the differences you have discovered in the body proportions of different age-groups and body types.





Note to the Teacher: Discuss this activity with the Mathematics teacher and ask students to take their help to understand and write the ratios and proportions.

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ACTIVITY 17.3: DRAW YOUR FRIENDS

There are small variations in the body proportions of every person, which makes them look different from others. There are no stereotypical proportions that everyone can fit into.

Observe the body proportions of your own friends and peers, and make drawings from it. Take turns to pose in standing positions so that you can observe and draw the whole body.

Step 1: Start with the head and note the proportions. You have learnt to use your pencil as a measuring tool while drawing still life objects. In the same way, use your pencil to measure the size of the head and note the number of times it repeats in the body.

Step 2: Based on the proportions that you have measured, make rough markings so that your drawing of the entire body fits comfortably on your paper.

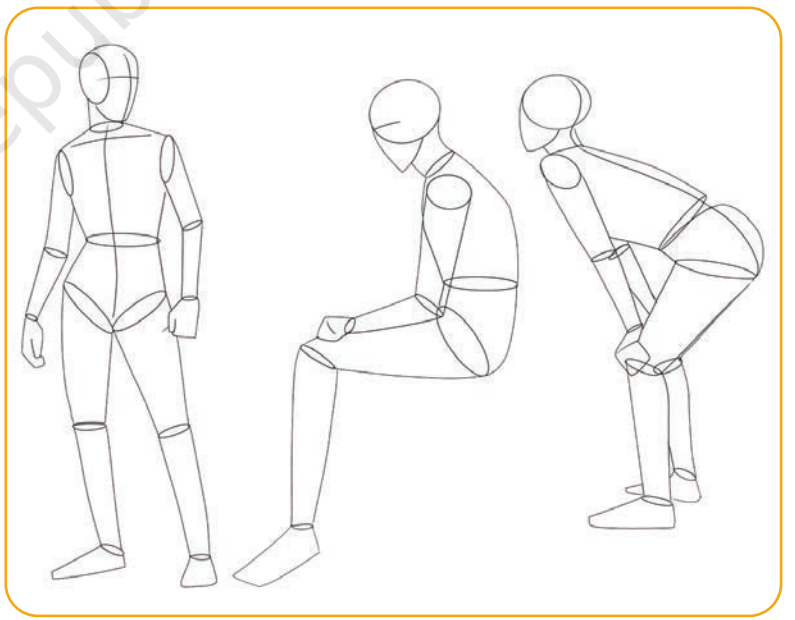
Step 3: Continue to measure and verify the proportions as you draw each part. Focus on capturing the proportions that you see.

Step 4: Complete your drawing and share it with your friends. Take feedback from your teacher on the parts of your drawing that look proportionate and where you can improve.

BODY POSITIONS AND POSTURES

After you make one or two drawings of the standing figure, observe the body proportions in different postures and positions, such as sitting, bending, lying, squatting, and other positions. Request your friends or family members to pose for you as you draw them.

Show them your drawings and tell them the fascinating things you have learnt about the proportions of human body.



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ACTIVITY 17.4: COMPOSITION IN PERSPECTIVE

Now that you have learnt about perspective and human proportions, it's time to create your own compositions that show people in indoor or outdoor settings.

Step 1: Make a few preparatory sketches for the layout of your composition

- Use your earlier drawings to plan the foreground, middleground and background elements.
- Mark the horizon line and it vanishing point.
- To begin, use three human figures shown in varying distances—one can be near and another in a distance.
- Using your knowledge of proportion and perspective, draw the other elements, such as furniture, objects, trees, roads, vehicles, buildings, etc.

Note: The human figures should be proportionate to the landscape or indoor setting they are placed in.

Step 2: Choose one layout

Show your preparatory sketches to your teacher, take their suggestions and discuss your choice for your final artwork.

Step 3: Begin the final artwork

- **Line drawing**—Using the reference of your preparatory sketches, start drawing.
- **Edits and changes**—Make small changes or additions to your compositions while you draw.

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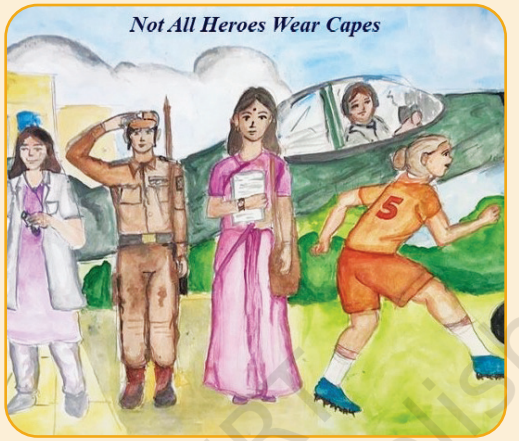
Step 4: Colouring process

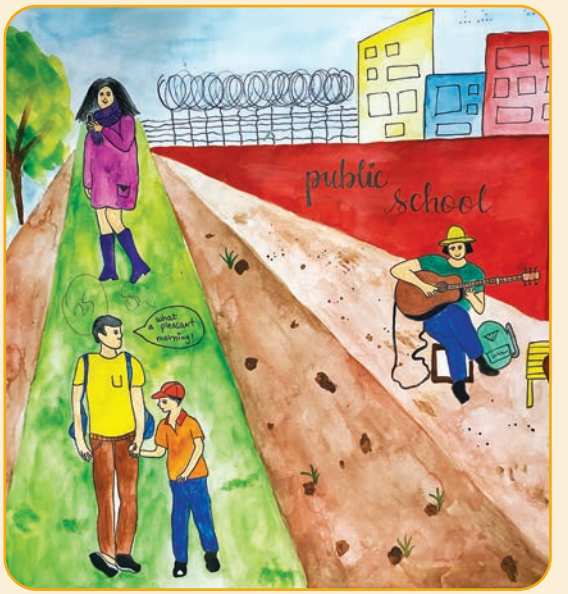
- Choose any medium to colour your artwork (colour pencils, pastels, crayons, watercolours, poster colours, acrylic colours, natural colours, etc.).
- Choose your colour theme based on seasons, time of the day, mood and so on.
- Try different combinations on your preparatory sketches.
- Now, you are ready to execute your final artwork.

Step 5: Title your artwork

- Jot down a few thoughts about your artwork (your ideas, inspirations, memories and personal connections).
- Based on these thoughts, write a short phrase that could be the title of your artwork.

Note: The teacher can display everyone's work and have a class.





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ASSESSMENT

CHAPTER 17: PEOPLE IN PLACES				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
1	1.1	Observes and depicts the ratios, and proportions of the human body		
1	1.1	Applies the proportions while drawing human figures in different postures		
2	2.2	Connect the concept of perspective drawing with real-life observations		
3	3.1	Applies perspective and proportion while making compositions about their everyday experiences		
		Overall Participation		

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Teacher's Comments and Student's Observations

18 ARTS OF THE PEOPLE, WITH THE PEOPLE, FOR THE PEOPLE

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Art has been a part of human life since prehistoric times. Every artefact carries the voice and touch of other humans, forging a connection between them and us across the time. Just as innovations in materials, tools and technology influence arts processes; changes in social values, ideas and behaviour influence creative thoughts and expressions. It is fascinating to learn about the lives and work of artists. They take us into their world of imagination, trigger many different emotions that make us reflect on our lives and actions.

Art is a part of our everyday life. From the clothes we wear to the plate we eat from, all is a piece of art. In this chapter, you will be introduced to a variety of art practices that primarily use everyday materials like thread, paper and cloth to create beautiful objects, and artwork. You will learn how these materials are crafted using specific techniques, and in the process, you will be able to appreciate the hard work, patience and dedication of hundreds of artists, who have kept these traditions alive.

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ACTIVITY 18.1: TIE AND LINK

Nature has fascinating networks that connect all living beings to one another.

Even though you don't usually see the roots of plants and trees, you know that they sustain life. Some trees like the banyan have roots that grow out of their branches above the ground.

In Meghalaya, the Indian rubber tree has very strong secondary roots that grow above the ground. The people of the region have trained these living roots to form long bridges across streams and rivers.

Living Root Bridges of Meghalaya

It takes a lot of time for these bridges to form. They are gently twisted onto one another and tied in different places for support. The bridges get stronger over time as the roots grow.

Twisting, knotting, crocheting, knitting and weaving are some techniques used by artists in different parts of our country. Baskets, handloom fabric, fans and even *charpoy* are created using these techniques. These are everyday objects created for daily use by the people, for the people.

Find ropes made of cotton, jute or any other natural fibre that is easily available in your region and create a small artwork yourself.

Jute Baskets

Note to the Teacher: Highlight the connection that human societies have with nature and the importance of sustainable choices across art practices.

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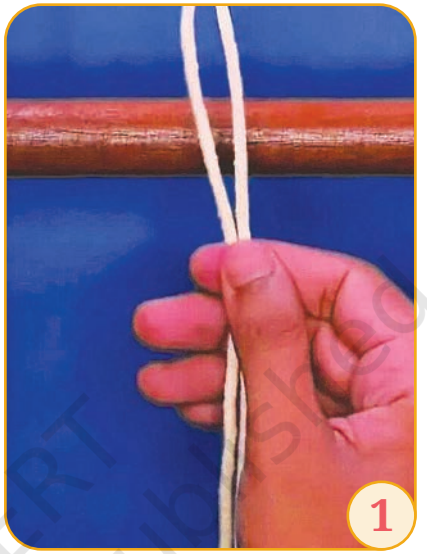
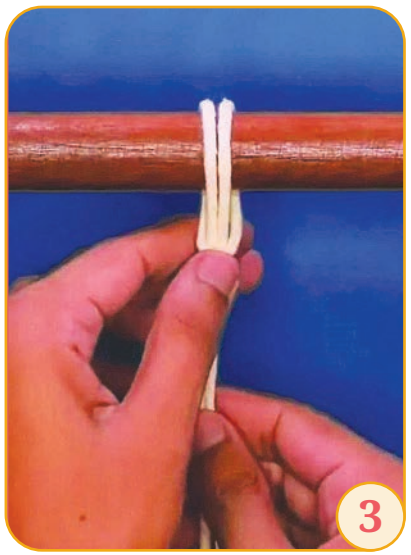
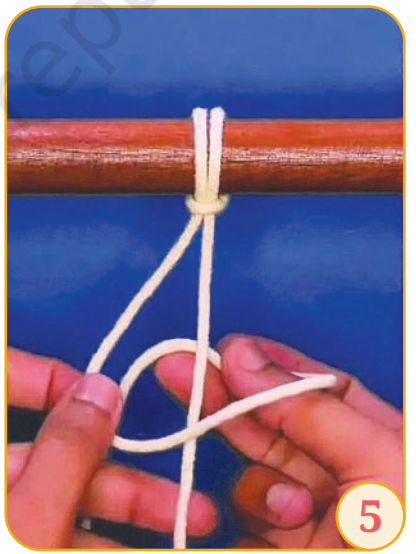
LEARN THE ART OF KNOTTING

Work in small groups for this activity. Follow these steps to learn basic knots. Knots can be confusing. So, look around and help one another as you work. You can add coloured beads or other decorations, or make it in tricolour.

Follow Steps 1 to 6 to create a friendship band, wrist band or *rakhi* and send it to our soldiers to show your appreciation.







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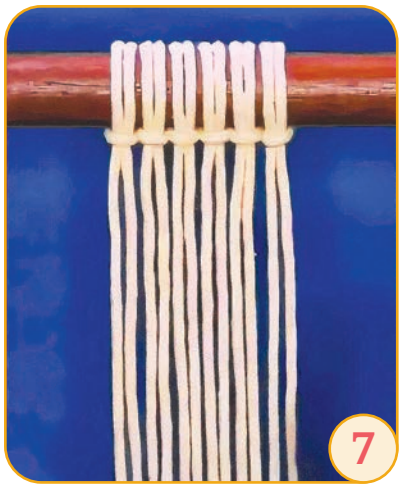
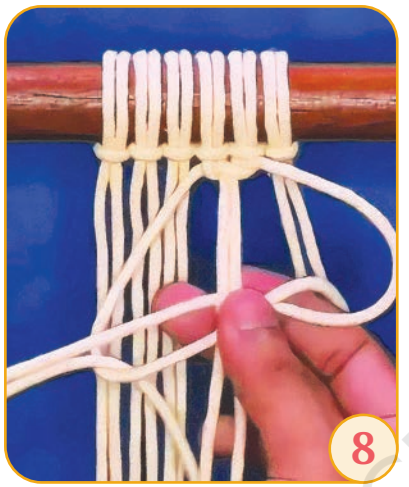
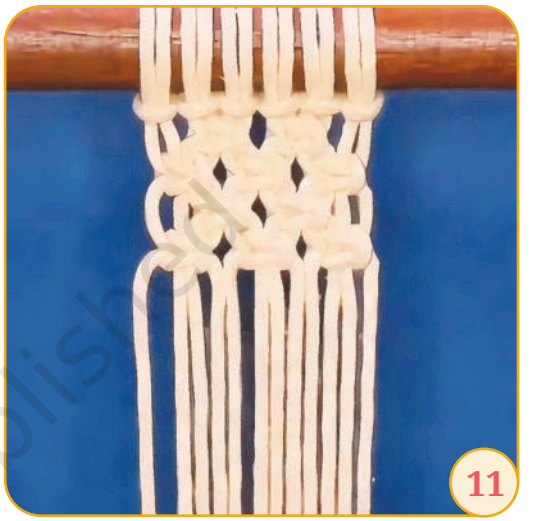
Work in groups and continue through Step 11 to create larger pieces like wall hangings, torans, and so on.







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ACTIVITY 18.2: PATCH AND MATCH

Have you ever wondered what happens to the clothes you don't use anymore?

Fabrics have a long life. Patchwork is a technique used in many parts of the world, where small pieces of fabric are joined and sewn together to create a large piece of fabric. They are made into blankets, cradles, bags, cushion covers, table mats, dhurries, and so on. In many parts of India, women bring fragments of old fabric that each of them collect and quilt it together.

These patchwork quilts are like the symbols of shared memories.

Imagine our society as a patchwork quilt. Each individual plays an equally important role in creating the overall picture. Anything one person does or creates has the power to change the picture of their entire society.

Patchwork

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LEARN TO SEW PATCHES

Work in small groups for this activity.

Step 1: Collect old fabric from your homes that are not in use anymore. Go around and check in your school as well.

Step 2: Find a large piece that is minimum 30 cm × 30 cm to use as your base.

Step 3: Gather the other pieces you have collected and cut them into squares or rectangles of approximately 5–6 cm.

Step 4: Spread your base fabric and place the smaller pieces over it in a pattern you find visually interesting.

Step 5: Join and sew the individual pieces together along their edges on the reverse side. This will ensure that the stitches are not seen when you flip them over.

Step 6: After joining all the small pieces, place the patchwork on the base cloth and sew it using many lines of running stitches over the patches. You can create interesting patterns and use coloured threads for the lines of running stitches.

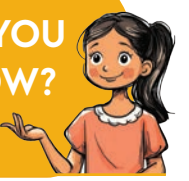
Step 7: Complete your quilt by closing up the edges with another piece of cloth or by folding and stitching.

Patchwork quilt made by students

Note on safety: Take precautions while using sharp objects like the scissors and needles. Use a sponge or a dedicated piece of thick cloth to store your needles so that they do not get misplaced and cause harm to others.

DO YOU KNOW?

Some quilting artists create elaborate pictures and visual stories using this technique.



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ACTIVITY 18.3: PULP AND PAINT

Thousands of newspapers are printed daily. They are discarded after reading and are sometimes reused as packaging material, or made into bags, and so on.

What do you do with old newspapers?

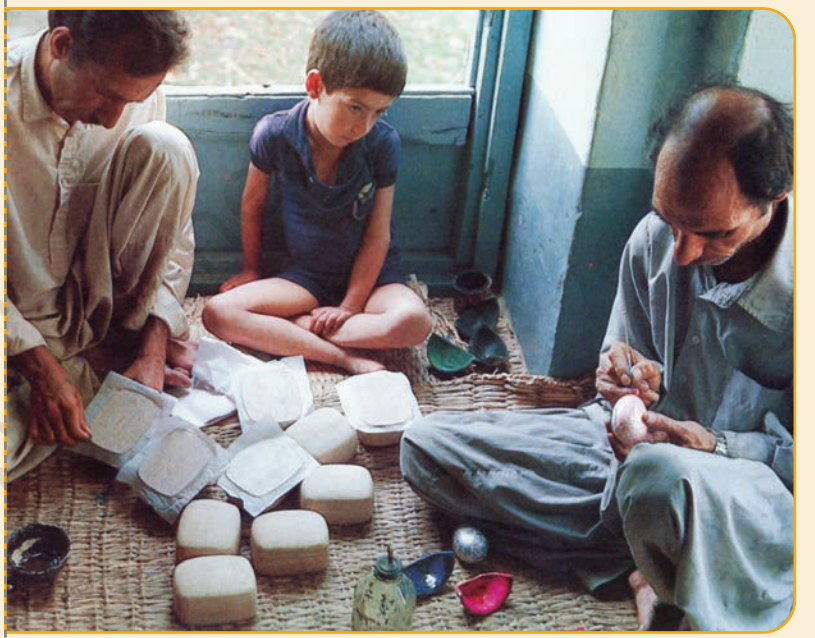
When certain kinds of soft paper like newspaper and tissue are mixed with water and glue, they become very strong.

Kashmiri Papier-mâché box with the Chinar tree motif

Papier-mâché is a technique through which this mixture of paper, water and glue are molded into a three-dimensional form.

These forms are inspired by the artist's environment and their culture. They are then painted using pigments available in the region. Even though artists use the same base of *papier-mâché*, the motifs and patterns vary from region to region.

Everyday material like paper can be transformed into beautiful artworks. *Papier-mâché* is widely practised in many parts of our country. How do you think these practices have travelled from one part of the country to another?



Note to the Teacher: The process of making paper pulp involves careful observation of the material consistency at every stage. Connect this activity with science concepts, and skills to analyse changes in the property of paper caused by water and glue.

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LEARN TO MAKE *PAPIER-MÂCHÉ*

Work in small groups for this activity. Follow this process to create a small form using *papier-mâché*.

Step 1: Cut old newspapers into small pieces or thin strips and soak them in water for a few days in a large tub or container.

Step 2: Take out the soaked paper and squeeze out the excess water from it.

Step 3: Crush, mash or grind the paper into a pulp. You can also use a mortar and pestle to grind it by hand.

Step 4: Add a little glue to the paper pulp and mix it well.

Step 5: Take a small bowl or any other shallow object as your mould and coat its outer surface with any greasy substance like petroleum jelly or a thick oil.

Step 6: Turn the object upside down. Take thin strips of damp newspaper and overlap them over the object evenly till the entire surface is covered. Apply the pulp thickly and evenly over the entire object. Allow it to dry completely for a few days.

Step 7: When dry, turn the object over and gently release the mould.

Step 8: Neaten up your *papier-mâché* artwork by using a fine sandpaper, and add colour and decorations to it.

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Papier-mâché objects made by students

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ASSESSMENT

CHAPTER 18: ARTS OF THE PEOPLE, WITH THE PEOPLE, FOR THE PEOPLE				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
1	1.2	Creates artworks in groups and recognises the value of making collectively		
4	4.1	Demonstrates awareness of everyday materials used in art practices from different parts of India		
4	4.2	Demonstrates familiarity with artists and art practices of their region		
		Overall Participation		

Teacher's Comments and Student's Observations

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19 CAMPAIGN FOR ART AWARENESS

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An awareness campaign helps communicate a particular message and brings focus to important issues. This message could be about a new service, or discount on a product, it could be a public announcement like the campaign about wearing masks during the pandemic or a message about voter registration. The arts are often used in awareness campaigns related to health, hygiene, environment, justice, and so on.

Posters, fliers, banners, hoardings, handouts and brochures are designed to help communicate these messages. Each of these are carefully crafted with words and visuals to grab people's attention, and bring their focus to your message. You might have seen or created posters, banners, fliers and handouts for a variety of causes, and programmes in school.

Do you think it is important to create awareness about the arts? In this chapter, you will create an awareness campaign to inspire others to participate, support and appreciate a variety of art forms, and cultural artefacts.

Creating a campaign involves many steps like collecting material, researching, choosing a format, writing your main message and making visuals. You will undertake all of these steps to create awareness about arts.

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ACTIVITY 19.1: CHOOSE THE SUBJECT FOR YOUR CAMPAIGN

For your campaign, begin by choosing a subject. You can work with an artist who may be a painter, sculptor, designer or photographer. You can also choose a community that is keeping an art and craft tradition alive, like you studied in the previous chapter or a school production, or even a project of your own.

Make small groups of 4 to 5 students each and think about a subject for your campaign together. Here are some prompts—

- Do you know any artists and art practices from your region?
- Is there an upcoming festival, local crafts fair in your locality where you are likely to meet artists?
- Are there any art and design schools in your region?
- Is there an art museum or gallery near you? What kind of artworks do they exhibit?

There are so many artists and art practices that you may not know about. Choose the one you can relate to and discuss it with your teacher.

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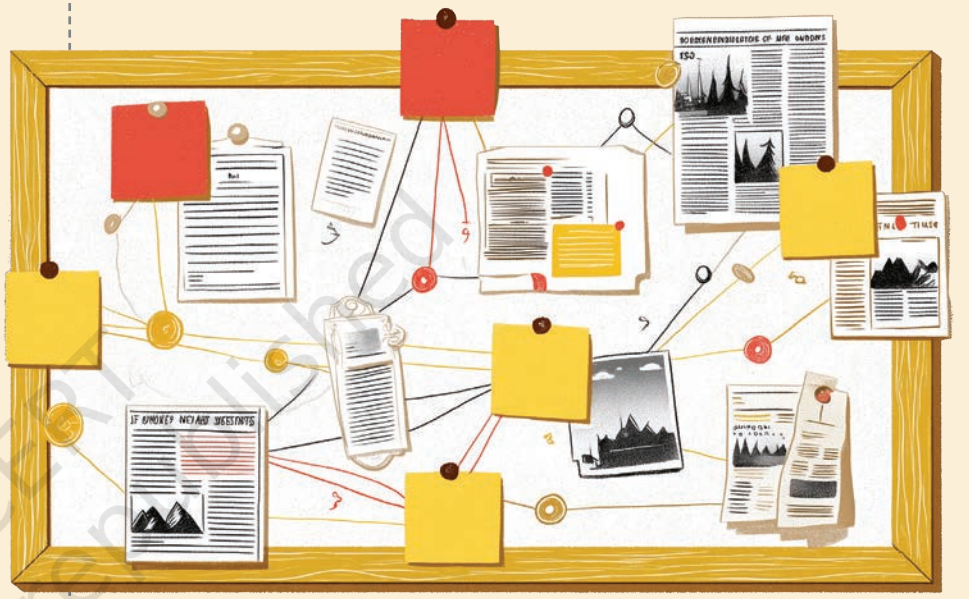
ACTIVITY 19.2: COLLECT INFORMATION

Collect information about your chosen topic by doing these—

- Talk to teachers, friends and family members.
- Visit the library, refer to the local newspapers and your textbooks from previous years.
- Visit artists and their studios, or workplaces.
- Visit a gallery, museum, art fair or haats.
- Use the internet under adult supervision to get more information.

Maintain notes of the information you have find. Collect visual and text pieces. Try and look for the following pieces of information—

- What contribution does this artist or artwork have on the society?
- What is the story behind the artist and artwork?
- What do you find the most special about this artist, artwork or art practice?
- What is the inspiration behind the artwork?
- Are there any specific materials or techniques used?
- What are the social, economic or environmental challenges did they face?



Note to the Teacher: It is important for students to present the information as interesting stories with visuals rather than dates and chronology from their biography. Support and guide students in finding, visuals and relate it to the information they gather about the artists.

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ACTIVITY 19.3: ORGANISE THE INFORMATION

- Think of the main message you want to communicate with your campaign.
- Create a catchy title for your campaign. The title should not be more than 5 to 7 words and reflect your message clearly.
- If you are creating a campaign for your own dance and theatre performance, then your title, and main message should inspire people to come, and see your production.

The Inner Eye is a film by Satyajit Ray. It is a documentary about the renowned artist Benode Behari Mukherjee, who was visually impaired. He achieved great success by creating large murals, paintings and collages. Why do you think Satyajit Ray gave his film this title?

- Go through the information that you have collected.
- Organise the information under different headings like—
  - Introduction
  - Process of Making
  - Background Information
  - Visual Gallery

These may vary based on your chosen topic.

Example for a campaign title—

A Stitch in Time

This could be a title for an embroidery or patchwork tradition. Since, each stitch is made with care, one at a time, it reflects a patient and thoughtful process.

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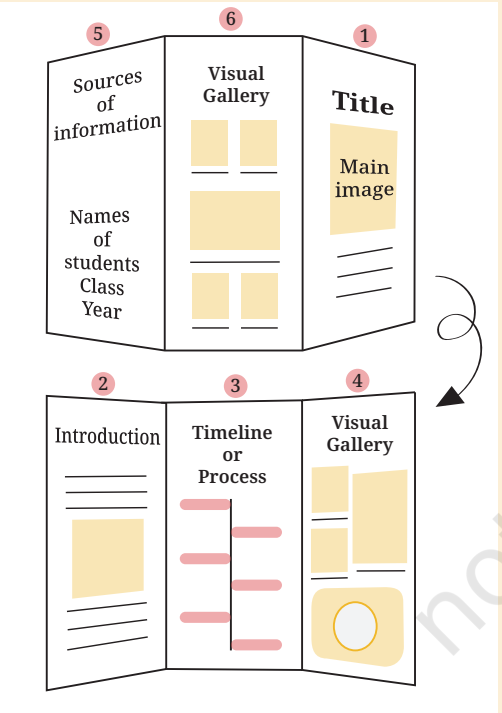
ACTIVITY 19.4: CREATE VISUALS AND BRING IT TOGETHER

For your campaign, you can create a **poster** about the artist or the art practice, or compile a series of their works in a **brochure**. You may also create a small **flyer** that you can distribute during lunch time. Think about what works best for your campaign.



STEPS FOR MAKING A BROCHURE

- Fold an A4 sheet of paper into three equal parts.
- Decide the sequence of pages and the flow of information.
- Assign the six sides to a section of the information—
  - **Cover Page:** Put your title and main message on the first page.
  - **Introduction:** Tell the reader what this brochure is about in a few words and visuals.
  - **Process:** Share the background information about how an artwork is created or create a timeline with important works of an artist.
  - **Gallery:** Create a gallery of visuals which could include photos and drawings of the artist, their work, materials and tools.
  - **Sources:** Don't forget to mention the sources where you took the information from. Your readers may want to find out more themselves!

Experiment with techniques like collage and printmaking. Look closely at the material used by the artist and art practice. Can you take inspiration from it?

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ASSESSMENT

CHAPTER 19: CAMPAIGN FOR ART AWARENESS				
CG	**C**	**Learning Outcomes**	**Teacher**	**Self**
2	2.2	Use of visual elements to highlight the important information in a brochure		
3	3.2	Undertakes a sequential process while making a brochure		
4	4.2	Chooses a locally relevant artist or art practice to create an awareness campaign		
		Overall Participation		

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Teacher's Comments and Student's Observations

SUMMATIVE ASSESSMENT

	Activity for Assessment (Example)	Criteria for Assessment
Individual	Make your Portfolio Presentation. Choose 5 artworks that reflect your learning milestones, which can include: ❖ An artwork that was most challenging for you. ❖ An artwork that you are most satisfied with. ❖ An artwork with a technique or material you used for the first time. ❖ Include rough sketches and process samples	Pay attention to ❖ Elements and principles of visual art. ❖ Composition or Visual arrangement.
Group	❖ Plan and organise a class exhibition. ❖ Make groups of 6 to 8 students. ❖ Look at the artworks or portfolios of your group members and find a common theme for display. ❖ Think of a title for your group's display. ❖ Plan the display format and execute it. ❖ Label the artworks along with the students' names, titles, medium and date.	❖ Choosing an appropriate theme and title for the group exhibition. ❖ Selection of artwork. ❖ Applies design principles while displaying artwork.

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Notes

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